

GUITAR ONE  
JOE SATRIANI  
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**GUITAR ONE  
TABS**

**JOE SATRIANI**  
SURFING WITH  
THE ALIEN

**DEF LEPPARD**  
ROCK OF AGES

**10 YEARS**  
THROUGH  
THE IRIS

**PEARL JAM**  
YELLOW  
LEDBETTER

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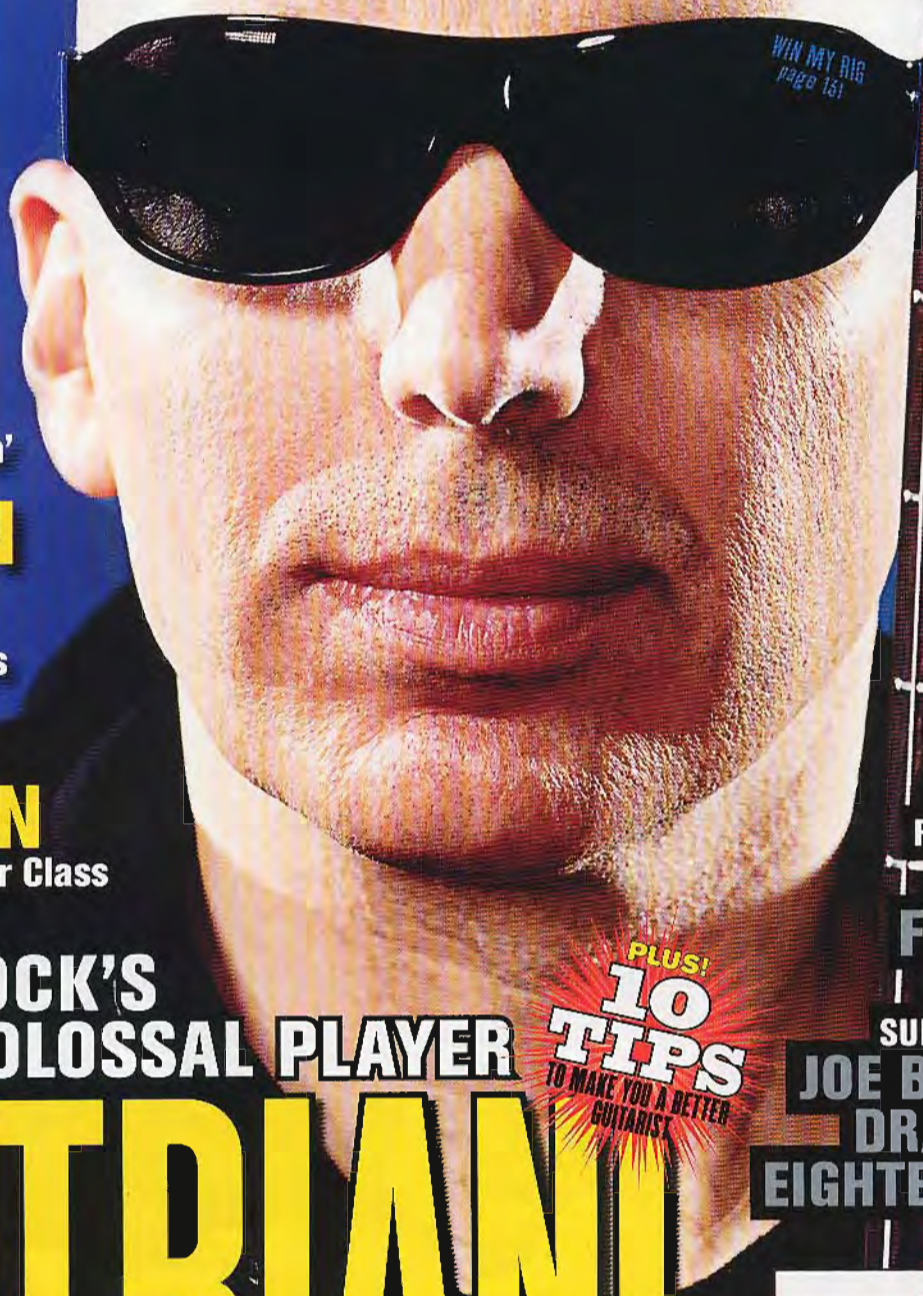
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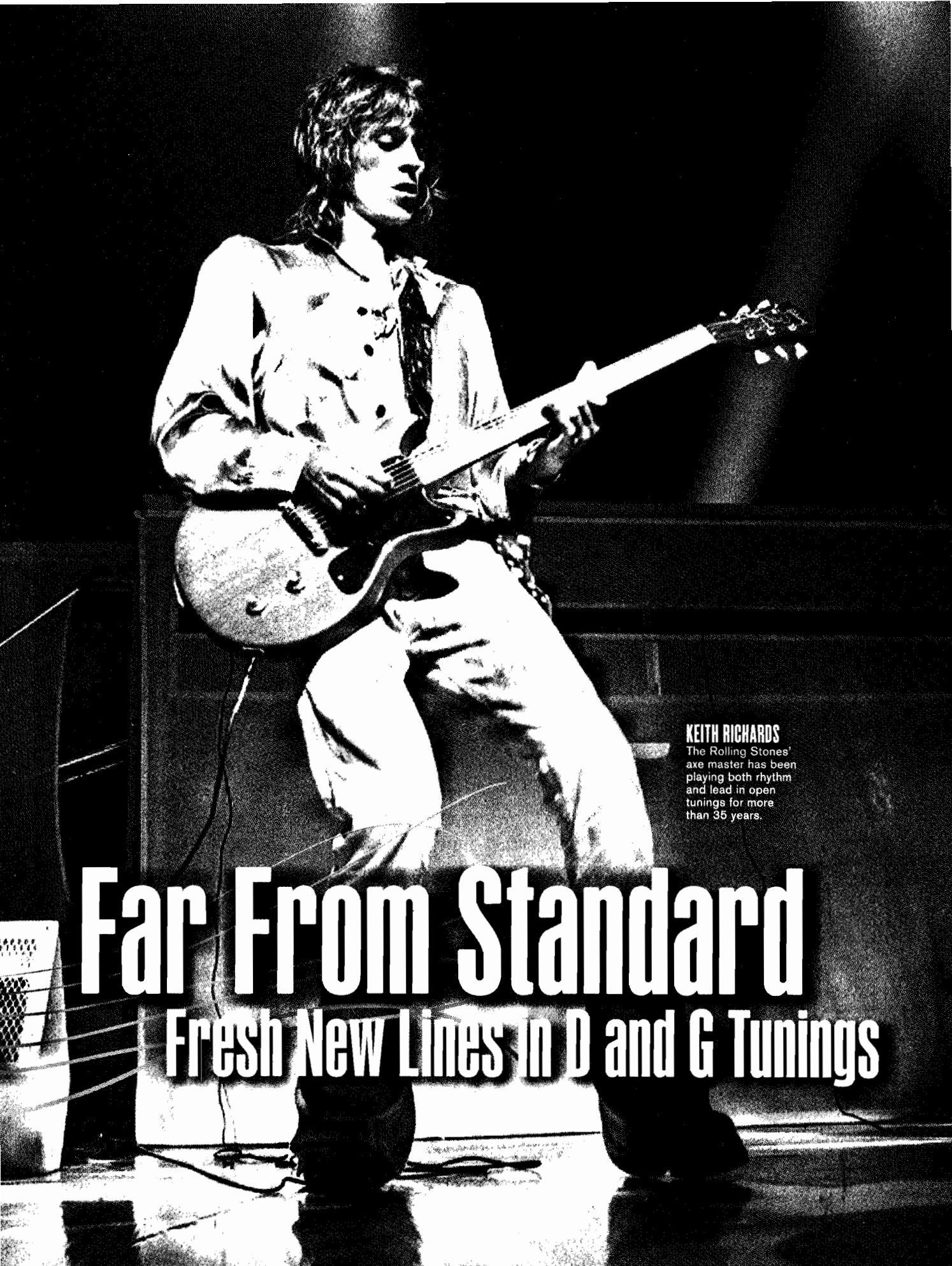
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**KEITH RICHARDS**

The Rolling Stones' axe master has been playing both rhythm and lead in open tunings for more than 35 years.

# Far From Standard

## Fresh New Lines in D and G Tunings



# SOLOING STRATEGIES

Based on I-IV-Vsus (D-G-G/A) changes in the key of D, all notes are from the D major scale (D-E-F#-G-A-B-C#).

The solo opens with an arpeggiated open-D voicing, followed by a legato D-major sequence. (Use your 1st and 3rd fingers for the 2nd- and 4th-fret notes.) Measure 2 answers this phrase with a D chord that is similarly articulated except for its top portion, which is played as a harmonic triple-stop at the 12th fret. (Lightly touch the top three strings with your 1st finger, directly above the 12th fret.) Another legato-enhanced D-major melody ensues, this time voiced higher up the neck. Here's a tip for crafting similar melodies elsewhere: For strings 1, 2, and 6, which are tuned down a whole step, visualize E major scale patterns from standard tuning. The D and A strings remain in standard tuning, so you can think D-major scale patterns there. The tricky string is the 3rd, which is tuned a half step down. There's no special tip here; it just takes getting used to.

Measure 3 moves to the IV chord (G), with a cascading chordal figure arpeggiated along the top four strings. For maximum sustain, fret the 6th string with your 2nd finger, the 4th string with your 3rd, the 3rd string with your 4th, and the 2nd string with your 1st. Measure 4 moves back to the I chord (D). Play the initial D-string slide with your 3rd finger (which is already in place from the previous measure), and hammer onto the 3rd string's 1st fret with your 1st finger. Grab the D string's 4th fret with your 4th finger, and hammer onto the 2nd fret with your 2nd finger.

The maneuvers in measure 5 are based on an interesting grip: your 1st, 2nd, and 3rd fingers fret the 2nd, 3rd, and 4th frets of the 4th, 3rd, and 2nd strings, respectively. Grab the top-string pull-off with your 1st finger, and perform the ascending slide with your already-situated 2nd finger. Keep your 2nd finger on the 3rd string and fret the 6th string with your 1st finger. From there, measure 6 is just a matter of precision picking.

In measures 7-8, the solo goes out the way it came in, with an open D chord, followed by D-major legato lines. Use this fret-hand fingering: 1st and 3rd fingers for the 7th- and 9th-fret hammer-ons and pull-offs; 2nd finger for the 3rd-string slide; and 1st finger for the D-string slide.

## Open G

To tune your guitar from standard to open-G, you'll need to lower the pitch of three of your strings. The 6th string goes down a whole step, to D; the 5th string goes down a whole step, to G; and the 1st string goes down a whole step, to D. When you strum the strings open, you'll hear an open G chord with the 5th (D) on the bottom.

Some of Keith Richards's most famous riffs are played in open-G tuning. (He removes the 6th string for this.) Fig. 4A shows an example of his patented two-part grip in action. The fundamental voicing is simply a 1st-finger barre draped across the top five strings. (At the 12th fret, this produces a root-position G major chord [G-D-G-B-D]). The

**FIG 6**  
940

Open-G tuning

♩ = 100

secondary grip involves keeping the barre in place while planting the 2nd finger one fret up on the 2nd string and the 3rd finger two frets up on the 4th string, as if playing a 5th-string-rooted minor-7th chord in standard. (At the 12th fret in open-G, this produces a G6sus4 chord [G-E-G-C-D].) Note how the example uses both grips, in syncopated rhythms, along the fretboard. Listen to the Rolling Stones' "Honky Tonk Women" and "Start Me Up" for prime examples of these types of riffs.

Keep in mind that in open-G tuning, the D-G-B (4-3-2) string set remains in standard tuning. This means you've got familiar territory for creating jangly passages such as the 6th-based Fig. 4B. Open-G is also heard in killer slide-guitar songs like George Thorogood's "Bad to the Bone." Similarly, Fig. 5 combines some slide-like moves with a few standard bends over a I-III-IV power-chord progression (G5-Bb5-C5).

## Open-G Solo

The open-G solo [Fig. 6] is over a Stones-style groove in the key of G. Although the chords

seem convoluted, they're based on the two-part grip of Fig. 4A and follow a basic IV-I-IV-I (C-G-C-G) progression. Measures 9-12 provide a VII-IV-VI-III (F-C-Eb-Bb) bridge, and the progression ends on the I (G) chord.

There are a few highlights in this solo. The sliding double-stop moves in measures 1-3 and 14 are based on the principles set forth back in the open-D section of this lesson, in Fig. 2A. They provide chord-tone anchors (5th-fret notes for the C chord and open strings for the G chord), as well as passing notes (3rd-fret notes for the C and G chords). (Feel free to use your 1st finger for all of the fretted dyads.) The intervallic action in measures 7-8 springs from the standard-tuned ideas described in Fig. 4B, while the chord maneuvers in measures 9-10 and 12-13 are derived from the Keith Richards riffing tactics explained in Fig. 4A. Finally, the bends in measures 6 and 11 demonstrate the subtle alterations that can occur when you apply standard soloing moves in open-G tuning.

## By Dale Turner

The Red Hot Chili Peppers recently ended a four-year recording hiatus with the 28-track, double-disc *Stadium Arcadium* (Warner Bros.), which debuted at the top of the *Billboard* charts. Perhaps the Chili Peppers' strongest work to date, the album posted opening sales numbers that nearly doubled those of their previous record, *By the Way*. This success is due in no small part to guitarist John Frusciante's infectious, funky style, which you can also hear on his seven solo albums, to say nothing of his soundtrack work, including Vincent Gallo's *The Brown Bunny*, and assorted sideman outings with everyone from the Mars Volta to Glenn Hughes. In this lesson, though, we'll focus on *Stadium Arcadium*'s great rhythm-guitar moments, revisiting a few RHCP classics along the way.

### TRACKS 11-15 ON THE CD • ALL EXAMPLES ON VIDEO

FIG 1

FIG 2

FIG 3

FIG 4

FIG 5

FIG 6

**FIG 1** **FIG 2**

**J = 96** **J = 96**

**Am** **Gadd2** **F5** **C5 D5**

\*fret 6th str. w/ thumb

**FIG 3**

**J = 108**

**E5 F5** **D5** **A5** **E5**

**FIG 4**

**J = 76**

**E7#9**

**FIG 5**

**J = 112**

**D7#9**

**FIG 6**

**J = 112**

**Cm** **Bb**

## Spicy Chords

The Chili Peppers use plenty of interlocking rhythmic parts. For instance, the verses of "Dani California" are propelled by a clean-toned riff that mimics Chad Smith's drums [Fig. 1]. Played with a downstroke, each root note (thumb-fretted on string 6) is synched to Smith's bass drum; on beats 2 and 4, the four-string chord stabs are coordinated with the snare. Fig. 2, meanwhile, approximates the chorus's grinding power-chord riff.

In songs like "Especially in Michigan," Frusciante uses power chords in a slightly unconventional fashion: Instead of placing these root-5th shapes on the guitar's lower strings, as most rock players do, he slides them along strings 3-4 [Fig. 3], doubling bassist Flea's lines while staying out of his register. Strum these chords with downstrokes throughout, for evenness. For another example of Frusciante using upper-register power chords, check out the title track to the classic *BloodSugarSexMagik*.

## Frusciante-Style Funk

In the Chili Peppers' heaviest funk offerings, such as "Readymade," you'll often hear Frusciante and Flea bust out a groove with single-note unison riffs. Fig. 4, for instance, is derived from the E blues scale (E-G-A-A#/Bb-B) and E Dorian mode (E-F#-G-A-B-C#-D), with the major 3rd (G#) and major 7th (D#) thrown in for interest. This approach can also be heard in older songs, like "Mellowship Slinky in B Major" (*BloodSugar*) and "Good Time Boys" (*Mother's Milk*).

"Hump de Bump," which informs Fig. 5, features another single-note funk pattern: a steady stream of 16th notes that outlines a D7 chord (D-F#-A-C), offset by muted notes (Xs in notation and tab). For each mute, relax your fret hand's grip while maintaining contact with the string, producing a percussive attack. So that the muted notes aren't overpowering, be mindful of the accent marks throughout.

Frusciante sometimes decorates single-note riffs with slides, muted scratches, and chord stabs—see Fig. 6, based on "Turn It Again." Each chord tone-based fretted note is preceded by a muted 16th. For a slightly different sound, try a pull-and-snap fingerstyle technique—pull and release the strings with your pick hand's index finger, such that they snap against the fretboard. For other examples of this approach, check out the *BloodSugar* tracks "If You Have to Ask" (chorus) and "Mellowship Slinky" (verse).

Frusciante often uses *hemiola*—a three-

against-four rhythmic feel. In "Charlie" [Fig. 7], against the overall 4/4 groove, he plays a part that, when isolated, falls into 3/4. This creates a *polyrhythmic* effect—two different meters heard simultaneously. Fig. 8 shows another hemiola, in which a chord is struck every three 16th notes. To get the proper swing feel, think "long-short-long-short" throughout.


Fig. 9 is a mixed bag, containing funky chords (E7#9, E9), scratchy rhythms, and chord partials—a sliding triple stop (barred with the 3rd finger) and a stationary double stop (barred with the 4th finger). Keep your 3rd finger barred on strings 1–3 throughout the E9–E7#9 change, adding your 4th finger (8th-fret G) to create the E7#9 chord. These sounds also surface in the manic "Subway to Venus" (*Mother's Milk*) and the psychedelic freakout "Sir Psycho Sexy" (*Blood Sugar*).

## Mellow Riffs

In the Chili Peppers' more introspective offerings, instead of using garden-variety open chords like C (C–E–G), Am (A–C–E), and F (F–A–C), Frusciante might use 7th chords like Cmaj7 (C–E–G–B), Am7 (A–C–E–G), and Fmaj7 (F–A–C–E) [Fig. 10]. These chords can be heard in "Strip My Mind," as well as in *Blood Sugar*'s "Breaking the Girl," which informs Fig. 11.

With its arpeggios, partial strums, and ornaments, "Wet Sand" [Fig. 12] sounds a bit like Pink Floyd's "Wish You Were Here." Keep each chord shape anchored as long as possible, moving your fingers as needed to add the hammer-ons and pull-offs. Frusciante also uses ornamentation within fully fretted shapes, like in the chorus riff of "Snow (Hey Oh)" [Fig. 13]. Fret the 6th string with your thumb throughout, so that your fingers are free to play the pentatonic notes above: G# minor (G#–B–C#–D#–F#), E major (E–F#–G#–B–C#), B major (B–C#–D#–F#–G#), and F# major (F#–G#–A#–C#–D#) over the G#m, E, B, and F# chords.

In "Hey," Frusciante places 3rds atop Flea's bass line, etching out a Cm–Gm–Fm–Bb progression. Similarly, in Fig. 14 a series of 3rds is repeated in each bar, while a different root is played on the downbeat and allowed to ring throughout. "So Much I" features a similar harmonic pattern.

Inspired by live versions of "Sir Psycho Sexy," Fig. 15 uses 10ths to outline an Em (E–G–B)–Eb (Eb–G–Bb)–Bb (Bb–D–F)–D (D–F#–A) progression. Each measure begins with the chord's root and 3rd (displaced by an octave). This spacing is then applied to each chord's remaining tones, as found up the neck on the same string set. For more 10ths work, check out "Scar Tissue" (*Californication*). 

**TRACKS 16-23 ON THE CD • ALL EXAMPLES ON VIDEO**

FIG 7

16

8

17

FIG 9

18

FIG 10

11

19

FIG 12

20

FIG 13

21

FIG 14

22

FIG 15

23

**FIG 7**  
J = 108  
Gm

**FIG 8**  
J = 100 (Jazz notation)  
Gm13

**FIG 9**  
J = 120  
E7#9 E9 E7#9 E9 E7#9 E9 E7#9

**FIG 10**  
J = 120  
Cmaj7 Am7 Fmaj7 Am7 E7B Am/C G/D E7 Fmaj7

**FIG 11**  
J = 84  
G D/A Em7B Bm

**FIG 12**  
J = 104  
Gfm E B F#

**FIG 13**  
J = 112  
Cm Gm Fm Bb

**FIG 14**  
J = 88  
Em Eb Bb D





# The Open Road

## Cool Alternatives to Fully Fretted Chords

By Chris Buono

It's a fact that open strings on the guitar sound considerably livelier and louder than fretted notes, especially ones played high on the neck. Yet many of the chords we use consist entirely of fretted notes. So, in the interest of fattening up your chords, we've designed a lesson full of hip voicings that would be impossible to play with fully fretted shapes. Such chords can be used in any context, from prog rock to funk to free jazz. And not only that—they'll surely elicit much head-scratching from the guy in the front row who's trying to steal your coolest moves.

ALL EXAMPLES ON VIDEO

FIG 1

$\text{♩} = 52$

G Dadd4 Eb Bb6add4 C Gadd4

	G	Dadd4	Eb	Bb6add4	C	Gadd4
T	10-10-10-10-10-10	10-10-10-10-10-10	6-6-6-6-6-6	6-6-6-6-6-6	3-3-3-3-3-3	3-3-3-3-3-3
A	8-8-8-8-8-8	8-8-8-8-8-8	4-4-4-4-4-4	4-4-4-4-4-4	1-1-1-1-1-1	1-1-1-1-1-1
B	10-10-10-10-10-10	10-10-10-10-10-10	6-6-6-6-6-6	6-6-6-6-6-6	3-3-3-3-3-3	3-3-3-3-3-3

Fig. 1, inspired by Yes's "Starship Trooper," takes two main grips and moves them around against open strings, resulting in a variety of colors. The first grip (fingered 3-2-1-4, lowest note to highest, in bars 1, 3, and 5) makes use of the open G string; it acts as the root of the G chord, the 3rd of the E $\flat$  chord, and the 5th of the C chord. The second grip (also 3-2-1-4; bars 2, 4, and 6) allows both the G and D strings to ring open, which produces some cool add4 voicings.

Reminiscent of Jake E. Lee's intro to Ozzy Osbourne's "Killer of Giants" (from *The Ultimate Sin*), Fig. 2 explores a series of arpeggios in which basic fretted shapes are moved beneath the ringing open E and B strings, resulting in unusual voicings like the B $\flat$ add9/ $\sharp$ 11 chord. In addition, the arrangement of notes, from lowest to highest string, is reordered in certain places. For example, in bar 1, beat 3, check out how playing the Cmaj7 arpeggio in a straight ascending pattern requires making a jump from the 4th to the 2nd string before picking the 3rd. Conversely, on beat 4, descending from the 1st to the 4th string consecutively produces tones that are out of order.

Open strings also work well in seemingly non-open-string-friendly keys, such as flat ones. Fig. 3A is a simple two-bar vamp in A $\flat$  minor, with the V chord (E $\flat$ ) in bar 2. (Note that in bar 1 the E chord [bVI] was used as an enharmonic substitute for F $\flat$ .) Using some clever note placement, the same progression is reharmonized, in Figs. 3B-C, with voicings that include open strings. Be sure to arch your fret-hand fingers so that the open strings ring clearly.

Nonstandard tunings can provide almost limitless open-stringed possibilities. Using the tuning E-A-D-F $\sharp$ -B-D $\sharp$  (strings 1 and 3 are tuned down a half step), Fig. 4 demonstrates how open strings can be used to form clusters—chords constructed of major and minor 2nds, such as the D $\sharp$ -E-F $\sharp$  and C $\sharp$ -D $\sharp$ -G voicings starting in beat 2 of the first bar. On beat 5 of both bars, use hybrid picking for crisp articulation of the ringing Em(add9) motives.

Open strings can also be used to create dissonance. Check out the Deftones-informed Fig. 5—a chromatically descending series of drop-D (down a half step) power chords. In bar 2, use your thumb to fret the B5/F $\sharp$  chord's 4th-fret F $\sharp$ . Also note that, for added depth, open strings can be used to double chord tones; here, the B5/F $\sharp$  chord's highest note, B, is played simultaneously on the 2nd and 3rd strings.

Fig. 6 is inspired by the funk/fusion/free-improvisation master Wayne Krantz, who often finds colorful ways to sandwich an open string between two fretted notes. Because he tends to place these voicings high on the neck, the open string is often the lowest note of the chord. In the beginning of bar 2, some extra color is added via the 14th-fret A, played on the previously open G string. Because that note is ringing inside an E $\flat$  chord, it produces a beautiful dissonance.  $\text{J}$

## ALL EXAMPLES ON VIDEO

FIG 2

$\text{J} = 78$

E5 Cmaj7 E5 B $\flat$ add9/ $\sharp$ 11

let ring throughout

FIG 3A

$\text{J} = 70$

G6 Fmaj7/ $\sharp$ 11 A $\flat$ m E D $\flat$ m E $\flat$

FIG 3B-C

$\text{J} = 82$   $\text{J} = 64$

A $\flat$ add9/E $\flat$  E6 D $\flat$ m9 E $\flat$ 7 A $\flat$ m9 E $\flat$ maj9/ $\sharp$ 11 D $\flat$ m9 E $\flat$ 9

let ring throughout

FIG 4

Tuning: (low to high) E-A-D-F $\sharp$ -B-D $\sharp$

$\text{J} = 88$

Em

let ring - - - let ring - - - let ring -

FIG 5

Drop-D tuning, down 1/2 step: (low to high) D $\flat$ -A $\flat$ -D $\flat$ -G $\flat$ -B $\flat$ -E $\flat$

$\text{J} = 101$

A5 A $\flat$ 5 D5 A $\flat$ 5 G5 D5 G5 G $\flat$ 5 D5 G $\flat$ 5 F5 D5 F5 E $\flat$ 5 D5 E $\flat$ 5 D5 D13/ $\sharp$ 9 D5 G5 D5 B5/F $\sharp$

P.M. P.M. P.M. P.M. P.M. - P.M. - P.M. -

FIG 6

$\text{J} = 99$

G5 E $\flat$ maj7 A7sus4/G A7/G E $\flat$  G/B Dm/A E7/G $\sharp$  A $\flat$ m/E A $\flat$ /E $\flat$  D/E Cmaj9/E

let ring throughout





**FOR 20 YEARS, COUNTLESS SHREDDERS HAVE FOLLOWED IN JOE SATRIANI'S FOOTSTEPS, COPPING HIS FLUID LEGATO WORK, ZANY WHAMMY ANTICS, AND TORRID TAPPESTS. DURING THAT SAME PERIOD, SATCH HAS FOLLOWED ONLY ONE THING—HIS HEART.**  
BY MICHAEL MUELLER PHOTOGRAPHY BY CHAD BATKA

Imagine you're walking down the street, minding your own business, humming your favorite tune, maybe. Suddenly the earth trembles beneath your feet. Then a booming thud wrinkles the very air around you. Two seconds later, it repeats, again and again—only this time it's accompanied by a deafening three-octave guitar riff. You look up, and rounding the corner, heading straight for you, is a 50-foot guitarist—big, scary, unyielding...

Sound a bit far-fetched? Maybe so, but that's basically the vision

that guitar legend Joe Satriani had while composing the title track to his stellar new instrumental album, *Super Colossal* (Epic).

"I wanted it to sound like the guitar on this track was being played by the Colossus of Rhodes," says Satriani. "And that's when I imagined myself looking up at this big giant—by then it was up to 100 feet!"

To fans of instrumental guitar rock as well as to its practitioners, Joe Satriani him-

# JOE SATRIANI

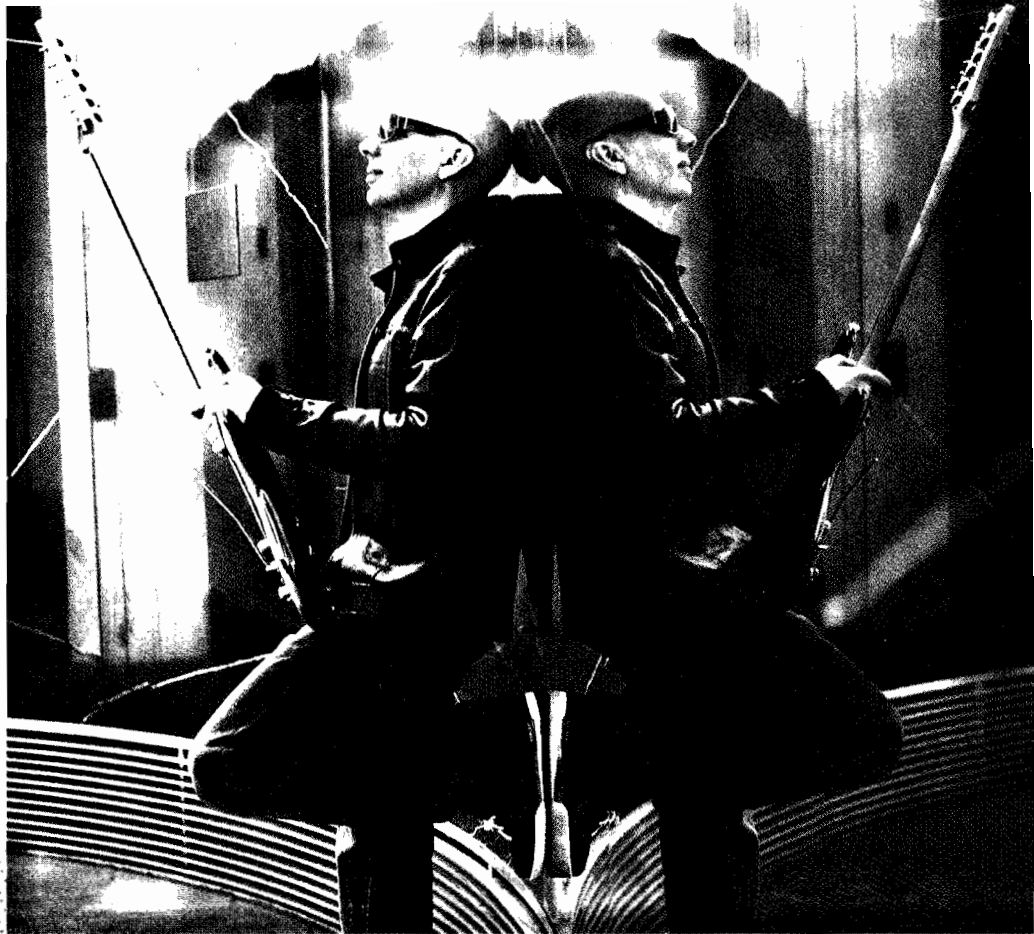
self is a 50-foot giant—the Godzilla of his genre. For 20 years, beginning with his 1986 release *Not of This Earth*, Satriani has used his remarkable creative sense to continually reinvent both his music and his instrument. With 1987's *Surfing With the Alien*, he gave instrumental-guitar commercial viability. His self-titled 1995 release saw the rocker exploring blues and jazz. Then, in perhaps his most daring move to date, Satch dove headfirst into electronica in 2000, with *Engines of Creation*. His latest release, this year's *Super Colossal* (Epic), is yet another showcase for his formidable chops, keen sense of melody, and masterly command of touch and tone. Yet through 20 years of sonic exploration, Satch has maintained one key thread—staying true to himself. “If I can walk away from a record and say, ‘That’s really who I was at that moment,’ then I did the right thing,” Satch relates. “An artist lives with his record forever—we go out on tour, we have to do interviews about it, we play it for years to come. So being truthful about what I want to play at that moment in time is what’s most important.”

**Okay, so you had this vision of a 50-foot guitarist. What happened next?** With some songs, you have a stray melody, you work on it for three years, and it finally comes together. With “Super Colossal,” it was the complete opposite; it came together in a matter of seconds. I had the guitar sound, I was in my studio ready to record, I had the tone, I’d been fooling around with the Electro-Harmonix POG, and I had this vision of the Christopher Guest remake of *Attack of the 50 Ft. Woman*, which is a more attractive image than a 50-foot Joe Satriani. After about two minutes, I had the whole song. Then the question became: When do I not use the pedal?!

**So it was inspired by the POG?** Somewhat. But I think that after the initial burst of writing I was trying to figure out how to add emotional depth to the song. I was thinking that inside the beast there’s this soul, this heart. And that led me to the idea that the solo should be something that really reveals the inner personality of this 50-foot guitarist. So I turned the pedal off, basically [laughs].

**That solo isn’t typical Satch tone.** It was just the Ibanez JS-1000, with the PAF-Joe pickup, and I popped the filter on the volume control to filter out some of the low end. People kept saying to me, “Great Strat solo!” But it was just utilizing the pickup configuration of the JS-1000.

**Is that a piano I hear on the track?** Leading up to it, I was listening to David Bowie, and that led me to put that pounding, “Heroes”-style eighth-note piano part in. And it seemed to make it more fun, because it could’ve easily been menacing, what with the heavy chord chunking and there always being some element of Phrygian



involved. But then it would have become a caricature of guitar music. After a while, it loses all its potency and becomes a joke.

**That’s where you’ve succeeded—playing instrumental guitar music without sounding clichéd.** I don’t think in terms of that. I’m only successful in making music that I’m emotionally involved

in. If you were producing me, and you said, “Joe, this is what’s gonna be successful, so write in this genre, and we’ll tie it in with the World Wrestling Federation, and we’ll sell a million copies,” the first thing I’d say is that you need to call somebody else. It’s not that I can’t mechanically do it, it’s just that I wouldn’t want to. There would be this conflict. So as a personal way of moving for-

## COLOSSAL CHOPS 10 Tips to Make You a Better Player

The main conference hall in Philadelphia’s Loews Hotel, just across the Benjamin Franklin Bridge, easily holds over 1,000 people. Today, however, it’s just Joe Satriani, his guitar, an amp, and the *Guitar One* camera. Roll tape and... action!

ALL EXAMPLES ON VIDEO

Fig. 1

**Fig. 1** Joe’s first tip is all about bending in tune. It’s really simple: you hit a note, drop down two frets, and bend that note up to the first one. Do it first *without* vibrato. Then try it on other strings, in different areas of the neck, and in various degrees of pitch change (half step, one and a half steps, etc.).







a record, he pushes the bar further into the future and changes what constitutes a Delta blues. There's a ZZ Top song a couple of records back called "Loaded," and when I heard that I thought, No one can be this cool. It's the sound of the guitar with a broken cable. And it's perfectly done. It's as brilliant as using distortion or a wah pedal.

**What gear did you bring out on the road?** I'm using Ibanez JS-1000s and JS-1200s. Then there's the usual stuff—a new Dunlop wah pedal, a couple of Boss pedals (Octaver, DS-1, Super Harmony Machine), my Fulltone Ultimate Octave, a Digitech Whammy pedal, some delay pedals. And I use just one JSX-100 Peavey head; the others onstage are backups.

**Tell us about the Peavey.** I really enjoy playing through it. Each time we go on tour, we use it in a slightly different way, and it sounds completely different, which is a testament to the amp's versatility—it's not a one-trick head. This particular rig is more in-your-face and has less gain; it's more classic-sounding. The more gain you have, the smaller, ultimately, the sound becomes as you move away from

CONTINUED ON PAGE 124

FIG 8

Fig. 8 is an alternate picking warm-up that Satch learned from a jazz guitarist named Billy Bauer. It offers a pattern that's not part of the idiomatic rock style. Playing this exercise on different strings, it takes on a whole new technique of its own—you have to lift your fingers differently depending on the thickness of the string and the spacing of the frets. It really teaches you that there are a lot of ways of getting fingerings to work out, even if they appear awkward at first.



CONTINUED FROM PAGE 52

the actual sound pressure. So I dialed it down, and now I'm at a really low-gain setting, but I'm using more volume in the monitors, to create the sustain that perhaps I'd miss if I had the gain higher up.

**Just how low are those gain settings?** Between 9:00 and 12:00. Before they were at 3:00 or completely panned.

**There's no masking poor technique with low gain.** Yeah, that's true. There's a little more pressure on the left hand.

Finally, you've taught Steve Vai, Kirk Hammett, and Larry LaLonde, among others. If you could take a lesson from one player, who'd it be? I'd probably sit down with Jeff Beck. One of the most amazing things about Jeff is that he sounds even more like Jeff Beck today than he did before. I'd ask him not only how he continues to get better as a player, but also how everything that we know as Jeff Beck seems to increase with each record he puts out. What is it? His diet? Exercise regimen? He plays a classic guitar, doesn't use a pick, doesn't use any unusual equipment—yet he sounds more amazing and pure with each outing. **B**

**FIG. 9B**

**FIG. 10**

Finally, building on Fig. 9, **Fig. 10** explores the neck with various scale types, all against a drone (here, an E major scale [E-F#-G#-A-B-C#-D#] against a low E drone). While you're doing this, try to find two- or three-note patterns that occur in several locations on the fretboard, and tie them together in your improvisation.

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# Haute COUNTRY

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**JOHN 5**  
*shows you how.*

**W**hen I was told that John 5 would be arriving at the *Guitar One* offices for his photo shoot and video lesson at the unmusically hour of 9:00 a.m., I had to laugh. Surely he would be late. Don't rock stars have to be? You can imagine my astonishment, then, when he showed up not only right on time but also wide-eyed and requiring no makeup; he had already put it on himself.

Dressed all in black, both arms sleeved in intricate Japanese tattoos, and with a complexion that would make Johnny Winter look tan, John 5 is the very picture of the doom-and-gloom rock 'n' roll badass. But within minutes of meeting him, I discovered that he's a straight-edge, down-to-

earth guy—and, most important for this lesson, a total guitar geek. For those unfamiliar with his career, John is a complete six-string monster, albeit one who suffers from multiple musical personality disorder. Hardly a detriment to his playing, this condition has allowed him to collaborate successfully with such disparate artists as Lita Ford, Garbage, Rob Halford, K.D. Lang, Rick Springfield, even Salt-N-Pepa. In each of these settings, John 5 has been able to deliver not just as a player—and one with a captivating stage presence at that—but also as a songwriter: he scored a gig with David Lee Roth on his writing ability alone, and contributed to every track on Marilyn Manson's *Hollywood* (2000) and *The Golden Age of Grotesque* (2003) albums.

BY CHRIS BUONO  PHOTOGRAPHY BY CHAD BATKA



# JOHN 5

Not long after parting ways with Manson, John surprised many in the guitar community by releasing two solo albums on Shrapnel Records. With 2004's *Vertigo*, he introduced his now-signature amalgamation of country guitar and power chord-based metal grooves. Then, on 2005's *Songs for Sanity*, he fully entered the shred-guitar realm, giving the genre a big-name modern-metal apostate to its credit and, consequently, a shot in the arm. These two incendiary efforts set the stage for John 5's ascension into the ranks of today's most highly touted players.

With his third CD for Shrapnel now in the works and an instructional video already in the can, John is devoting the remainder of his time to playing in Rob Zombie's band, with which he'll be touring this summer in support of Zombie's *Educated Horses*. (He co-wrote eight of the album's 11 tracks.) On these dates, he'll be armed with his signature Fender J5 Telecaster, plus a rig that includes four Marshall Mode 4 heads and a modest array of effects: a Boss Noise Gate, Super Overdrive, and Chorus, and a Dunlop Cry Baby.

In a lot of ways, John reminds me of the late, great Randy Rhoads; he's always interested in helping other players get better, and he never tires of learning new stuff himself. Even before our video camera started rolling, he'd begun to unleash brilliant shards of countrified metal fury. Of course, I then got him to explain just where all this stuff was coming from, and what kind of kick-ass techniques are involved. Now the only question is: Are you up for the challenge?

**Some players get stuck playing the same things over and over again. How do you develop new licks?** When I'm on the road I really only work an hour and a half a night, so I've got a lot of time to come up with new licks. Sometimes they turn out a little strange or arrhythmic, but the process keeps me excited about playing guitar. I might start out with something like a sliding major-7th arpeggio [Fig. 1A]. Then I'll turn it into some cool progression, where I sequence a series of arpeggios at varying intervals [Fig. 1B]. I'll experiment with that idea until I think it sounds good. To change things up I'll throw in something cryptic, like adding a  $\flat 9$  slide to a major-7th arpeggio, and then I'll try to build on it until I come up with something I think is cool [Fig. 1C].

**I've noticed you use a lot of hybrid picking. I do, but not all the time. I mostly incorporate it if I feel like what I'm playing sounds too metal [Fig. 2A] and I want to break things up a little. I'll put in some hybrid picking to throw in a new color or just get more of a country snap in the lick [Fig. 2B]. I'm just trying to do something that other players wouldn't normally go for and the funny thing is—it works.**

**Can you play us something that's completely country?** Here's a Western swing walk in

CONTINUED ON PAGE 126



**ALL EXAMPLES ON VIDEO**

**FIG 1**  
A-B

$J = 132$   
Fmaj7

$J = 130$   
Fmaj7 Cmaj7 Ebmaj7/b9

**FIG 1C**

$J = 138$   
Fmaj7 Cmaj7 Ebmaj7/b9 Abmaj7/b9

**FIG 2A**

$J = 130$   
Gm

**FIG 2B**

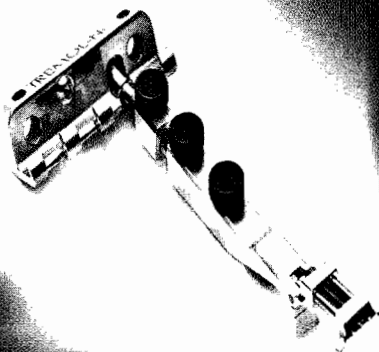
$J = 130$   
Gm

**FIG 2C**

$J = 130$   
Gm

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## JOHN 5 CONTINUED FROM PAGE 56

the vein of Chet Atkins that's a lot of fun to play [Fig. 3].

**What inspired you to work the country techniques into your overall approach? When** I was little I used to watch *Hee Haw*, and

I was so amazed at how good all the players were, especially the kid who played the banjo [Louis "Grandpa" Jones]. So that got me listening to country players a lot, though I didn't start studying and playing it until I was in my 20s. I thought it was time for me to step out and develop

**ALL EXAMPLES ON VIDEO**

**FIG**  
**2B**

**Free Time**

E5 *play 4 times* *play 3 times* E7

PM PM PM  
p i p i p i

TAB

12 17 12 12 17 12 12 16 12 12 16 12 16 12 15 14 12 14 12 14 11 12 10 9 11 12 11 11 11 11 11 11 9

FIG  
3[illegible]

**FIG**  
**4**

[illegible]

FIG 5

♩ = 183

play 3 times

let ring throughout  
w/ fingers

etc.

♩ = 124

w/ fingers P.M. P.M. etc.  
1/4

FIG  
7

Free Time

T

PM.

T

B

FIG 8

$\text{♩} = 69$

let ring w/ fingers

The musical score is written on a single staff with a treble clef and a key signature of two sharps (F# and C#). The tempo is marked as quarter note = 69. The melody consists of eighth and sixteenth notes, often beamed together. There are several slurs over groups of notes, indicating phrasing. Below the staff, there are two rows of tablature. The first row is labeled 'T' and the second row is labeled 'A' and 'B'. The tablature includes fret numbers (0, 7, 9, 11, 14) and fingerings (1, 11, (11), (6), (6)).

# JOHN 5


a sound people might want to talk about. I admire so many great players and they all have their own way of doing things, and I thought the combining of country and rock techniques over metal rhythms was a good way to go for a new sound.

**Can you show some licks from some of the country players that influenced you?** I admire Scotty Anderson's harmonic approach to soloing [Fig. 4]—it really fills up the mix. Brent Mason is someone I got a lot of fingerpicking technique from, like banjo rolls [Fig. 5]. Uptempo licks like

these should be broken down and played really slow, so you can get them nice and clean—and later, really fast! I dig guys like Don Rich, who gets that raunchy, spanky, groovin' Tele thang going [Fig. 6]. Some other players I'm into are Jerry Donahue, Albert Lee, Roy Buchanan, and Speedy West (the "Fastest Guitar in the West"), for different techniques like behind-the-nut bending.

**Do you ever play any licks that involve bending behind the nut?** Yes [Fig. 7]. I use my fret hand's 2nd and 3rd fingers to bend

down the string behind the nut. Here's a trick to getting good intonation: record the target note, then make sure you nail it when doing the bend. It's also good to have a Telecaster, because most other guitars don't have the necessary distance between the string and the headstock.

**How about something that cops a pedal-steel sound?** Here's a sweet country thing that involves a completely different type of playing [Fig. 8]. If you're trying to mimic that pedal-steel thing you have to really work on keeping all the strings ringing out, even when you're bending notes inside the chord up a whole step. 

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# True Colour

How does **ROBERT ROSS** play those finger-spanning solos anyway? In this exclusive lesson, he shows the exercises that keep him nimble

by **Steve Smith** guitar

**I**

while giving my fingers a good stretch. Another thing I like to do is based on a concept from Mick Goodrick's *The Advancing Guitarist*, where he thinks of the guitar as one long string that's cut into sections. I take different shapes and apply them to one scale, like half-whole diminished [Fig. 2]. And I do a contemplative

**ALL EXAMPLES ON VIDEO**

**FIG 1** Free Time

**FIG 2**  $\text{♩} = 113$

etc. etc.

TAB

9-11-7-5 1-2-4-2-4-5-4-5-7-5-7-8-7-8-10-8-10-11-10-11-13-11-13-14

# VERNON REID

exercise using a series of 5ths [Fig. 3A]. Once you really sink into it, I would encourage you to expand the idea and make it into an etude like this [Fig. 3B].

**What are some other techniques you've been working on?** I'm on a long-term journey with

hybrid picking. I used to focus on alternate picking, but then one day I stumbled on using my middle finger along with the pick [Fig. 4]. I found that I could play things that would be very difficult to do with strict alternate picking; it really opened

up a lot of cool intervallic ideas [Fig. 5].

**What should aspiring players work on?** Bending [Fig. 6A]. I don't think people pay enough attention to the power of the bent note—we've become so concerned with flurries of notes. I think bending and vibrato are the most personal things you can do on the guitar. Like

CONTINUED ON PAGE 130



FIGS  
3  
A-B

Free Time  
A6sus2

J = 138  
Am6 Bm(b6) C#m1b5 Dmaj7C#

w/ pick & fingers

T  
A  
B

5 7 9 11 11 11 11

5 7 9 11 11 11 11

FIG  
4

Free Time

w/ pick & fingers

T  
A  
B

8 7 8 5 6 8 6 8 5 8 x 5

5 6 5 5 6 7 5 5 6

FIG  
5

J = 110

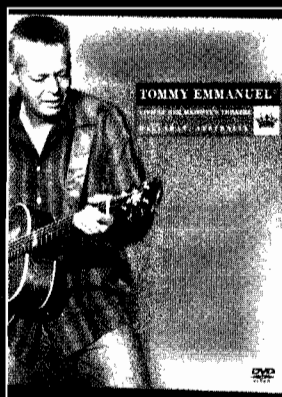
w/ pick & fingers

T  
A  
B

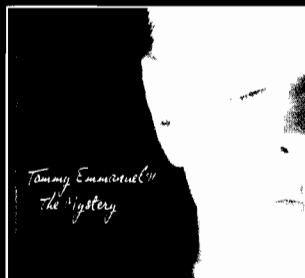
10 12 11 10 13 11 13 11 13 12 11 13 12 13 11 13 11 13 12 10 10 11 11

0 13 13 11 13 12 13 11 13 11 13 12 10 10 11 11

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# VERNON REID

VERNON REID CONTINUED FROM PAGE 60

most players, I primarily use my 3rd finger, but you can also do a lot with your 1st finger [Fig. 6B]. Also, people need to let go. Let go of their wants—I want people to like me or I want people to clap for my solos. It's a barrier that stops you from connecting with the instrument. We all have to practice, but at a certain point you have to let go and just play.

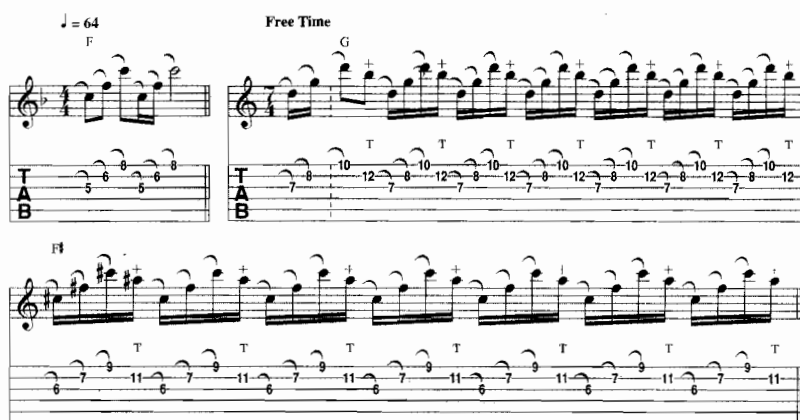
**I'm surprised to hear you tapping.** Well, I developed my own thing with tapping, but the music has to call for it. I'll play a pattern on adjacent strings with my left hand—maybe a perfect 4th followed by a 5th, like C to F to C [Fig. 7A]. Then I add the taps with my right hand [Fig. 7B].

**I've always wondered: what were you thinking when you tracked the "Cult of Personality" solo?** We had just finished up a long day of recording and our producer, Ed Stasium, wanted to do my solos the following day. But I said, "No, I need to do one right now." I took a solo, which Ed liked, but then I wanted to do one more. The "one more" made it to the album; it was tracked straight through, from beginning to end. I didn't want anything—I let go. I wasn't afraid of what people would say—I was just with the song. 

FIGS  
6  
A-B



FIGS  
7  
A-B



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— Rolling Stone Magazine

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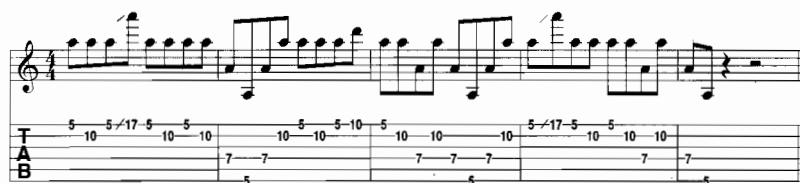
By Chris O'Byrne Photography by David Yellen

By Chris O'Byrne Photography by David Yellen

It just so happens, however, that Carlton also has a few thousand more recording credits than the rest of this month's Guitar School subjects combined. In addition to being a member of the Crusaders in the early '70s and playing on Steely Dan's 1976 album *The Royal Scam*—his solo on "Kid Charlemagne" is a prime example of jazz-rock that's really, truly half rock—he's done sessions for everyone from Joni Mitchell and Frank Sinatra to Dolly Parton and Michael Jackson; won three Grammy Awards, one for best pop instrumental performance (for the theme music for *Hill Street Blues*); and appeared on over 100 gold albums.

Sure, Larry Carlton may not be the most recognizable figure to have set foot in our studio, but he is one of the most distinguished. His accomplishments on the instrument—he's:

**FIG**  
**1**

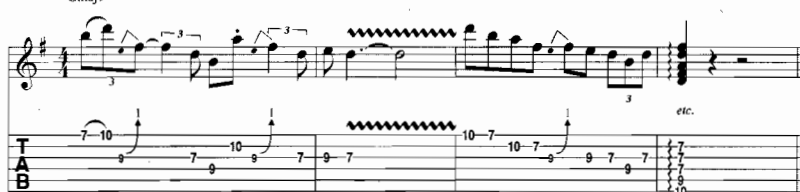
**Moderately Fast**FIG  
2A

**Free Time**  
G13b9



**FIG  
2B**

**Moderately**  
Gmaj9



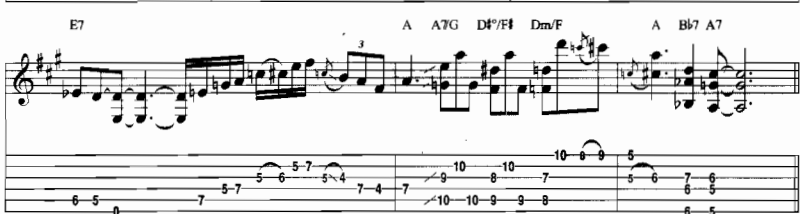
**FIG**  
**3**

**Moderately**



**FIG**  
**4**

**Moderately Slow**



# LARRY CARLTON

played it for 52 years now—have even earned him the nickname “Mr. 335” (which appears right on his truss-rod cover). That’s right up there with calling someone “Mr. Stratocaster” or “Mr. Flying V.” So when Mr. Carlton talked, we listened. And you should, too.

**Before we sat down, I noticed you doing a little octave exercise up and down the neck. Is that a warm-up?** That was just always a fun little game for me [Fig. 1], a way to work on nailing the neck. I’d see how fast I could go and still hit the top note cleanly a good percentage of the time. I was going for a high average. To warm up, though, I might pick one scale and simply run up and down it again and again—I won’t even play it very cleanly—just to let the muscles in my hand and arm know that we’re gonna do this again, go out onstage for an hour and half.

**You’ve always had a very distinctive touch and style. How did you develop that?** My style is an accumulation of all the things I liked in other people’s playing. I was fortunate

enough to start playing the guitar when I was six years old, and because I was so young, I had a chance to really get involved with every style I was exposed to. Doo-wop music, for one, was a big deal to me—the oldies. So from age six to age 10 I’m listening to doo-wop, and at the same time I’m taking guitar lessons. And then rock ‘n’ roll got a little more popular, and so I’m listening to doo-wop, studying note reading, and also listening to Chuck Berry. So now I have two bags I’m already into, and I’m not even 12.

I listened to a lot of singers, too. We don’t just sing at one level, so when you’re learning a melody on the guitar, you eventually start to interpret the melody, rather than just play it. You realize that it’s more musical that way. It’s just a development that happens over the years, and it’s personal to each one of us.

**You’ve become known for your “chord-on-chord” approach to soloing. When did you first start to view the fretboard this way?** When I was 14, I became interested in jazz and started playing some standards. And one of the standards had a G13b9 chord in it—leading, obviously, to some sort of a C chord. I remember walking to

junior high school, thinking about that damn G13b9 chord, and somehow it clicked to me that on top of that G7 chord sat an E triad. OK, lightbulb moment for me. I also realized that

the G13b9 functioned like a diminished chord; you move it up a minor 3rd, and you have a G triad sitting on top of Bb7. So then you have

CONTINUED ON PAGE 132



FIG 5

Moderately

C7

FIG 6

Moderately

A7

A7alt D9

A7 E+ A7 D7

let ring ---

FIG 7

Slowly

Cmaj7 Am7 Fadd9 D#add11 Cmaj7 D7C

let ring throughout

G9sus4 G13b9 Cmaj7 Am7 Am7G Fmaj7 G13b9

FIG 8A

Moderately

E7#9

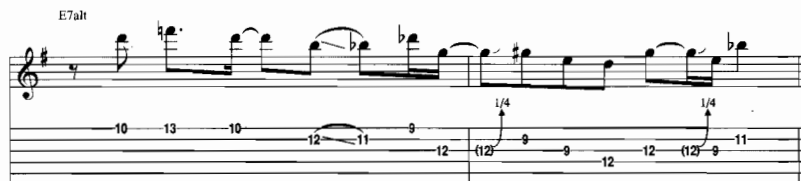
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CONTINUED FROM PAGE 64

**Can you show us one of these other ones? Sure.**

**Sounds Intense. How about something sim-**

**FIG**  
**8B**

FIG  
9

# Diamond

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# LARRY CARLTON

the blues, just out of those few frets. So there's a lot to be had out of the pentatonic scale. You have to use your ear, and slow down.

**There, you bent into some of the scale's notes from a half step away. Do you tend to use much chromaticism in your playing?** To be honest, I've always approached things with the mindset that the melody dictates everything. In other words, I'm not trying to get to a place unless I hear it as a melody [Fig. 4]. Although what I just played had some chromatic movement to it, these are all just lines I hear in my head, based

off the very simple positions that we all know. It's my interpretation of a melody.

**On your last album, you really got into the blues thing, although much of what you played wasn't typical blues licks. You have a very distinctive way of mixing bends, slurs, and slides. You're talking about things I don't even think about! I just play, and this is the kind of stuff that comes out [Fig. 5].**

**So you don't think much about the techniques involved?** I think I'm usually trying to make up a

song in my solos. So it's not, like, I think I'll jump an interval here or an interval there. I'm trying to write a song—even though I'm playing a solo [Fig. 6]. Now that's all singable; you could write it out and say that's my song. So it's not just licks. From my perspective, licks aren't music—they're just noise coming out of the guitar from one position on the neck.

**You do this cool thing where you'll slide a certain note within a chord voicing. Could you show us an example of this approach?** Well, a really nice sound is to take the Cmaj7 shape with the root on the D string, and then have the 6th—the A on the high E string—slide up to the major 7th, B [Fig. 7]. A lot of these chord shapes come from Johnny Smith. Of course, he didn't do so much of the sliding; he blocked them, like a piano player. But over the years, after hearing steel-guitar players move things around within chords, I started forcing my fingers to do that.

**What's one way that a rock player can add some jazz to his playing?** Remember, I was a jazzier who listened to rock 'n' roll, so it was different for me. But if you're a rocker getting into jazz, just pick any raised-9th chord—an E7#9, say—and start by playing all the E minor pentatonic stuff you know how to play over it. Then, realize that, because it's an altered chord, there are more notes available to you. You can start by playing off of a G triad, a B $\flat$  triad, or a D $\flat$  triad. Or you take what you were playing in E minor [Fig. 8A], and do basically the same thing in D $\flat$  minor [Fig. 8B]. I'm playing an F natural there against the E altered chord, and when I hit that I'm thinking about the B $\flat$  triad. In my head, I was picking notes out of a D $\flat$  triad and a B $\flat$  triad. So that's just one way you can add some interest to your rock playing. But do it slowly, and be meticulous, or you're gonna play wrong notes, and those of us who are older and more mature will go, "Well, he plays pretty good, but he's bullshittin'."

**It's clear from the first track of *Fire Wire*, "Inkblot 11," that this is the most rocking album you've done. How did that track come about?** Well, on that tune, for the first time, I ended up tuning the guitar down, like some of the other groups that play a lot of 5ths. And I came up with this idea [Fig. 9]. It's basically a pentatonic lick with a power riff under it, but it was happy and youthful, and I knew I'd have a ball playing over that kind of thing. Again, the whole concept with this record was to put myself in a very simple box musically, and see how I'd respond. How was I gonna get out of this without playing any jazz licks, or anything fancy, but just by grooving? Well, you put the handcuffs on and you become a pro. It was a lot like doing a session for someone else: Here's what you're allowed to do. But it was liberating in the writing, and I wound up with some classic guitar songs.  $\text{B}$



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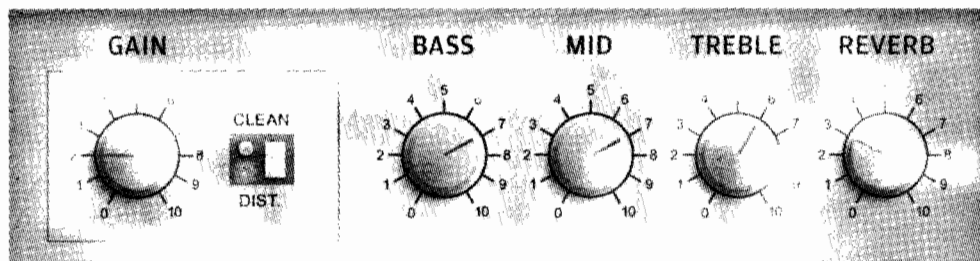


# "Yellow Ledbetter" Pearl Jam

**KEY NOTES** Mike McCready rips a page from the Jimi Hendrix ballad book ("Little Wing," "Angel," "The Wind Cries Mary") during this number, building his phrasing from three key shapes, all found within the first four measures. The first is the second-inversion major chord on strings 2-4; barre with your 1st finger across these three strings, and find your way around by focusing on the note played on the 3rd string—that's the root of the chord. In "Yellow Ledbetter," McCready plays his E major chord at the 9th fret. Add the 5th string to the barre and hammer your 3rd finger onto this string to get the chord's 2nd and 3rd, or add the 1st string to the barre, which gives you the 6th. With appro-



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prate hammer-ons and pull-offs on the 4th, 3rd and 2nd strings, you've already got a big piece of Hendrix's chord-ornamentation approach. The second shape is built on the standard major barre chord, normally played with the 1st finger across all six strings. Toss out the full barre and, instead, barre your 1st finger on just the 1st and 2nd strings; wrap

your thumb around the neck to fret the 6th string; and use your 3rd finger to replace the note you'd normally play with your 4th finger. This leaves your pinky free to add hammer-ons and pull-offs to the 1st, 2nd, and 3rd strings as needed. Finally, the third shape is a simple two-string slide usually played on strings 1-2 by the 1st finger.

**BIG PICTURE** The guitar solo has a tone that's just a bit hair-

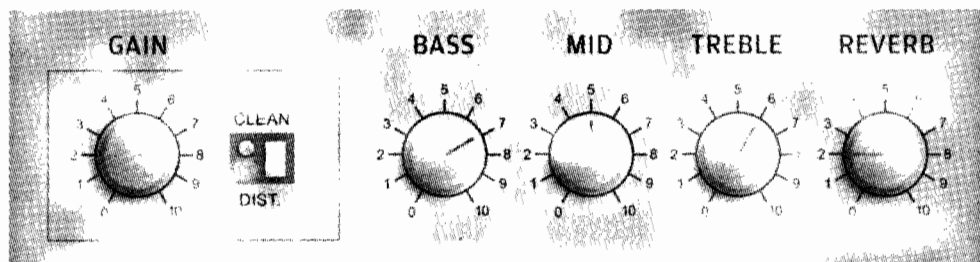
ier than you might associate with Hendrix; the phrasing's a bit chunkier, too. It's in E pentatonic major (E-F#-G#-B-C#), the relative major of C# minor, so if you can find the C# pentatonic minor box shape at the 9th fret, you'll be on the right turf. All in all, this tune is a clinic on how to make a simple chord progression (in this case, I-V-IV) sound interesting. Try these kinds of techniques in some of your own tunes. —DOUGLAS BALDWIN

# "Through the Iris" 10 Years

**KEY NOTES** The rhythm parts here consist mostly of power chords and sus2 voicings. Take a moment to find a comfortable fingering for the sus2 chords that occupy four strings; common approaches include using the 3rd and 4th fingers together (each fretting one note of the highest pair) or using just one of those fingers to barre the 3rd and 4th strings. Getting used to both techniques can prove useful in other situations as well, such as when notes are added or moved around after the introduction of a chord. Of course, you may need to plan ahead and choose the fingering that leaves the rest of the part manageable. The instrumental outro in "Iris," with its slower tempo and new key of A minor, is some-



**ALBUM**  
*The Autumn  
Effect*  
(Republic)



what detached from the rest of the song. Here, Gtr. 6 is in double-drop-D tuning (down a half step), which means both E strings are tuned down an additional whole step. Although playing the song in this tuning won't affect the previous sections, as the 1st string goes unused, keep in mind that it may be just as convenient to ignore the open high D string. This way, you won't

have to retune a guitar that's otherwise used to play in drop-D.

**BIG PICTURE** It's possible to combine this song's slow lead lines and rhythm parts for performance on one guitar. Take a look at the eighth-note melody in the chorus and see if you can find a way to keep most of the chord tones ringing out. For example, play the first three melody notes on the 4th string, above the two lowest notes of the F#5 chord.

Then see how the next six melody notes work in open position, moving the Asus2 chord's root to the 5th string and leaving the following D5 voicing as is. For the octave lines that appear several times in the song, take a similar approach, adding to the rhythm part at least the upper note from each octave. As always, pay attention to your tone—back off on the gain if the composite parts start to sound muddy. —JORDAN BAKER

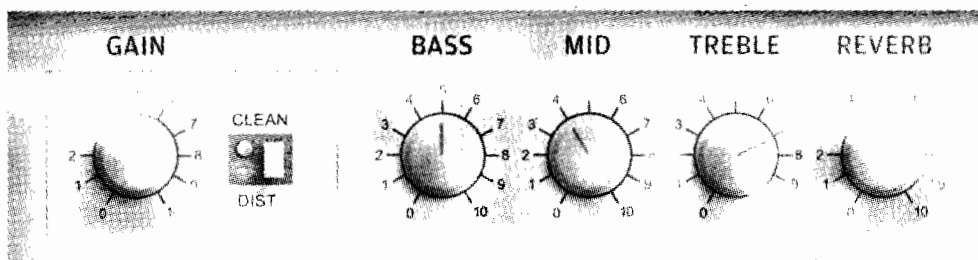
# "Rock of Ages" Def Leppard

**KEY NOTES** "Rock of Ages" is a study in down-strummed eighth notes. Power chords (aka "five" chords, like E5, D5 and B5) abound, but with some refreshingly different fingerings. The opening E5 and D5 chords, for example, are played on strings 2-4 rather than on 3-5 or 4-6. You'll have to use your 4th finger for this grip, but the resulting sound—wiry and taut, like Carmen Electra's abs—is worth the effort, especially when the hooky A5-G5 change introduces the lyric "What do you want?" which is shouted out, in typical '80s fashion, by the whole group. Likewise, the single-note line running under the chorus requires the use of all four fret-hand fingers. Next comes the



**ALBUM**  
*Pyromania*  
(Mercury)

guitar solo, which is relatively straightforward blues-inflected rock, but with a couple of '80s-metal pyrotechnics: first, pinch harmonics (P.H.), for which you'll choke up on the pick, allowing the tip of your thumb to nip the string; and, second, whammy-bar dives—a broad one applied to the G-string trill, plus whole-step dips on the 5th-fret harmonic that follows.



**BIG PICTURE** "Gunter, lieben, glauchen, globen!"—producer Mutt Lange's mock-German count-in—and the sound of a match being struck at the end of the song are just a couple of the pieces of aural candy that made "Rock of Ages" (and, in fact, all of *Pyromania*) one of the top sellers of the '80s. Def Leppard had no fear of keyboards, moderate tempos, strong group vocals, a huge

drum sound, and sing-along choruses. On the guitar front, the sound is crunchy but not overly distorted; push your clean channel hard or keep your overdrive channel around 4, and then add a compressor to taste. If you don't have a keyboard player, farm out the verses' eighth-note synth ostinato to your bass player—loan him your envelope wah and spare overdrive pedal if you must. —DOUGLAS BALDWIN

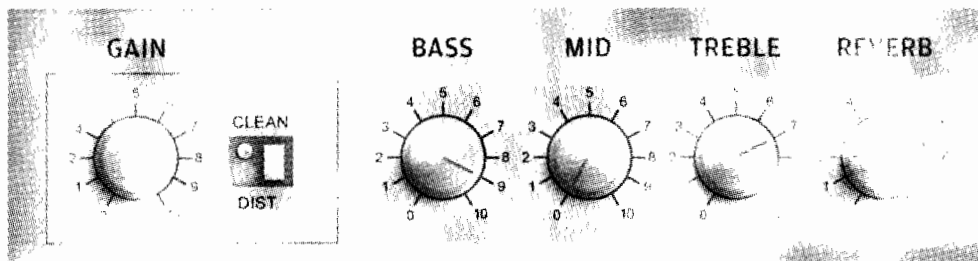
# "Surfing With the Alien" Joe Satriani

**KEY NOTES** With the 1987 release of *Surfing With the Alien*, Joe Satriani did the impossible—he made guitar instrumental music that appealed to the masses. The title track boasts Satriani's well-documented whammy-bar technique, at bar 22 of the solo, for instance, where Satch lays into one of his signature screaming pinch harmonics, on the "and" of beat 4, and then works the bar. First, to produce the harmonic, allow the fleshy tip of your pick hand's thumb to make contact with the open G string as you sound it with your flatpick—all the while cupping the whammy bar with your remaining fingers. Next, slowly pull up on the bar, raising the



**ALBUM**  
*Surfing With the Alien*  
(Relativity)

pitch a whole step, then quickly wrench it up another step before diving down. For the catchy G Dorian (G-A-Bb-C-D-E-F) lick that starts at the end of bar 8 of the outro solo, quickly jerk the whammy bar back and forth. At the same time, fret the notes with your 3rd finger; lay your 1st and 2nd fingers over all the strings to eliminate unwanted string noise.



**BIG PICTURE** It's because of his lyrical, melodic phrasing that Satriani appeals to more than just guitar geeks. With this in mind, be sure to put as much time into the tune's main melody as you do its solos: play along with the track and really try to emulate every little nuance—each quarter-step bend, slide, and instance of vibrato—to capture Satch's style and finesse. Pay close

attention to the placement of your fret hand's thumb, making sure it stays behind the neck, pointed toward the headstock; this will help you smoothly play legato lines like the C# Aeolian (C#-D#-E-F#-G#-A-B) lick that starts at bar 5 of the solo. To perform—nay, survive—the merciless whammy bar (ab)use, it'd be best to have a Floyd Rose-style vibrato system (with a locking nut) set up to float. —CHRIS BUONO



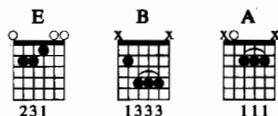
# YELLOW LEDBETTER

As Recorded by Pearl Jam

(From the Epic Recording REARVIEWMIRROR: GREATEST HITS 1991-2003)

Transcribed by Jordan Baker

Words and Music by Jeffrey Ament,  
Eddie Vedder and Mike McCready



## Intro

Slow Blues ♩ = 68

Gtr. 1 (clean)

E

B

*mf* let ring throughout

A

E

B

A

E

0:28

## Verse 1

E

Rhy. Fig. 1

B

A

Gtr. 1 *mp*

Gtr. 2 (clean)

1. Unsealed on a porch...

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B

E

**End Rhy. Flg. 1**

Harm. - -+

0 12 9 9 9 7 9 7 8 9 7 9 9 9 9

A

E

Gtr. 1

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody, which end with a double bar line. The second system contains the next two measures, which conclude the piece. The melody is written on a single staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is '3/4'. The lyrics 'The Rose Tree' are written below the first measure of the first system. The second system includes a final measure with a double bar line. The score is accompanied by a guitar part, indicated by the 'Guitar' label and the 'Guitar' icon. The guitar part is written on a single staff with a bass clef and a key signature of one flat. It includes fret numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11) and a final measure with a double bar line. The guitar part is played in a style that suggests a folk or traditional setting.

B

A

E

[illegible]

B

A

The musical score for 'The Rose Tree' is presented on two staves. The upper staff contains the melody, featuring a series of eighth and sixteenth notes, with some measures containing triplets. The lower staff contains the guitar accompaniment, written in a simplified notation style using numbers 0-11 to represent fret positions. The key signature has one sharp (F#), and the time signature is 4/4. The piece concludes with a final double bar line.

1:22

### Chorus

**Gtr. 2: w/ Rhy. Fig. 1 (2 times)**

E

B

Ah, yeah, can you see them...



**A** **E**

**B** **A** **E**

0:50

**Guitar Solo**

Gtr. 2: w/ Rhy. Fig. 1 (2 3/4 times)  
Gtr. 1 tacet

Gtr. 3 (dist.) **E** **B**

**A** **E**

**B** **A**

[illegible]

Gtr. 2: w/ Rhy. Fig. 1 (2 times)

Grtr. 3 tacet  
B A E 15ma ---  
2. Oh, I see... Harm. ---  
9 7 9 7 9 7 9 5 5 7 5  
7 7 7 7 7 7 6 7 7 7 7  
7 9 8 8 8 8 8 7 7 7 7 0

The image shows a musical score for "The Bird Song" by John Williams. The score is written for a single melodic line (likely a flute or violin) and a guitar accompaniment. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The melody line begins with a "loco" marking, indicating a local or improvisatory style. The score is divided into measures by bar lines. The guitar accompaniment line includes a "B" section and an "A" section. The score is divided into measures by bar lines.

## Chorus

E

**B**

Ah, yeah,

can you see them...

**A**

E

B

**A**

Gtr. 2

Gtr. 1

E

B

1.

2

**A**

3:49

Interlude

Gr. 1      Badd11/D#      E5      B5      Badd11/D#      E5      A

Gr. 2

Badd11/D#      E      B5      Badd11/D#      E5      A

4:17

Outro

Gr. 2 tacet

Gr. 1      E      B      A



E

B

A

E

B

A rit.

E

# Lyrics

## Verse 1

Unsealed on a porch a letter sat,  
Then you said, "I wanna leave it again."  
Once I saw her on a beach of weathered sand,  
And on the sand, I wanna leave it again, yeah.  
On a weekend I wanna wish it all away, yeah,  
And they called, and I said that I want what I said,  
And then I call out again.  
And the reason oughta leave her calm, I know.  
I said I don't know whether I'm the boxer or the bag.

## Chorus 1

Ah yeah, can you see them out on the porch?  
Yeah, but they don't wave.  
I see them round the front way, yeah,  
And I know, and I know I don't want to stay.  
Make me cry.

## Verse 2

Oh, I see, I don't know there's something else.  
I wanna drum it all away.  
Oh, I said I don't, I don't know whether I'm the boxer or the bag.

## Chorus 2

Ah yeah, can you see them out on the porch?  
Yeah, but they don't wave.  
I see them round the front way, yeah,  
And I know, and I know I don't want to stay, oh no.  
I don't wanna stay.  
I don't wanna stay.  
I don't wanna stay.  
I don't, don't wanna, yeah.

# THROUGH THE IRIS

As Recorded by 10 Years  
(From the Republic Recording THE AUTUMN EFFECT)

Transcribed by Jordan Baker

Words and Music by JESSE HASEK  
and BRIAN VODINH

Gtrs. 1-5: drop-D tuning, down 1/2 step:  
(low to high) D $\flat$ -A $\flat$ -D $\flat$ -G $\flat$ -B $\flat$ -E $\flat$

Gtr. 6: double-drop-D tuning, down 1/2 step:  
(low to high) D $\flat$ -A $\flat$ -D $\flat$ -G $\flat$ -B $\flat$ -D $\flat$

## Intro

Gtr. 1 (clean) Slow  $\text{♩} = 56$

F#sus2 D5 Asus2

*mf*

F#sus2

Dsus4  
Gtr. 2 (dist.)

Gtr. 1 tacet

F#sus2  
Rhy. Fig. 1

Gtr. 2

Harm. -----|

Gtr. 2: w/ Rhy. Fig. 1

D5

Asus2

End Rhy. Fig. 1

F#sus2

Gtr. 3 (dist.)

D5

Asus2

*mf*

## 0:17 Verse 1

Gtrs. 2 & 3 tacet

F#sus2

Rhy. Fig. 2

D5

Asus2

End Rhy. Fig. 2

Gtr. 1: w/ Rhy. Fig. 2  
(2 1/2 times)

D5

Gtr. 2

Gtr. 1  
divisi

1. Cherish...

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0:35 1:35 Pre-Chorus

Gtr. 2: w/ Rhy. Fig. 1 (4 times)  
Gtr. 1 tacet

2

F#sus2 Gtr. 3

D5 Asus2

1. False perceptions...

Gtr. 3 tacet

2

F#sus2 Gtr. 3

D5 Asus2

0:57 1:57 Chorus

Gtr. 3

E5

F#5 Asus2

Riff A

Disappear

Gtr. 2

Rhy. Fig. 3

D5 E5 F#5 Asus2 Bsus2

and dissolve...

End Rhy. Fig. 3

To Coda

Gtr. 2: w/ Rhy. Fig. 3

Gtr. 3

F#5 Asus2 D5 E5 F#5 Asus2 Bsus2 End Riff A

7 6 9 7 6 7 7 6 9 11 11 (11) 9 9 11

1/2

\*Hold for 2 measures

## 1:17 Verse 2

Gtr. 1: w/ Rhy. Fig. 2 (3 1/2 times)  
Gtrs. 2 & 3 tacet

Gtr. 2

Asus2

4

2. Love's not all lost but it's...

11 11 11 11 9 9 9 9 9 9 9 9 7 7 7 7

D.S. al Coda

Gtr. 4 (clean) F#sus2 D5 Asus2 F#5

mp

Gtr. 4 tacet

D5

Gtr. 2

Gtr. 1 divisi

6 7 9 7 10 9 7 9 6

0 0 0 0 0 X X X X 0 0 0 0 0 X X X X 0

Coda

## 2:16 Interlude

Gtr. 3 tacet  
F#5  
Gtr. 5 (dist.)

Bsus2 Asus2

E5 G5

f

Your iris...

6 7 9 7 10 9 7 9

Gtr. 2

11 11 11 11 9 9 9 9 (9 9 7 7) 4 4 4 4 4 4 4 4 0 2 2 2 2 2 5 5 5 5 5 5 5 5

9 9 9 9 7 7 7 7 4 4 4 4 4 4 4 4 0 2 2 2 2 2 5 5 5 5 5 5 5 5

9 9 9 9 7 7 7 7 4 4 4 4 4 4 4 4 0 2 2 2 2 2 5 5 5 5 5 5 5 5



F#5 Bsus2 Asus2 F#5

E5 G5 Gtr. 5 tacet F#sus2 Gtr. 1 Gtr. 1 tacet D5 Gtr. 3 Asus2

P.M. Rhy. Fill 1 End Rhy. Fill 1

## 2:35 Chorus

Gtr. 2: w/ Rhy. Fig. 3 (4 times)  
Gtr. 3: w/ Riff A (2 times)

16 Bsus2 Asus2 F#sus2 Gtr. 1

Disappear and dissolve...

## Chorus

3:30 Slower ♩ = 44

Gtrs. 2 & 3 tacet

D5 Asus2 F#sus2 Gtrs. 2 & 3 Gtr. 3 Am A7sus4 F/A Am7 End Riff B

*mf* let ring throughout

Gtr. 6: w/ Riff B (4 times)  
3rd time, Gtr. 5 tacet

Gtr. 4 tacet

Am Gadd9/B

Dm

Am7/C

Am

Gadd9/B

Dm

Fadd9

Gtr. 6

C♯

Gtr. 4

Gtr. 5

Gtr. 6

Rhy. Fig. 4

End Rhy. Fig. 4

Gtr. 6: w/ Rhy. Fig. 4

*D.S.S. (take repeats)*

Gtr. 6: w/ Riff B (2 times)

Gtr. 5 tacet

Dm

C♯

Dm/F

Dm7

Am

Gtr. 5

## Lyrics

### Verse 1

Cherish two circular views of blue with a grey shade,  
So captivating, more than you know.

### Pre-Chorus 1

False perceptions that brought forth these questions of truth,  
love and hope.  
Now that you're injuring I'll carry you with me, just please hold on.

### Chorus 1 & 2

Dissappear and dissolve, a weakening wall will one day fall.  
It's wise to sever our loss, I redefine pulse through your iris.

### Verse 2

Love's not all lost but it's nailed to my cross and crucified all that  
I've held on.  
To be awaiting, anticipating a touch such as yours.

### Pre-Chorus 2

False affection, a spawn of neglecting a love, lust, hoax.  
Please understand me that now where you're standing is closer than  
I'd hoped.

### Interlude

Your iris, your iris.

### Chorus 3

Dissappear and dissolve, a weakening wall will one day fall.  
It's wise to sever our loss, I redefine pulse through your iris.  
Dissappear and dissolve, a weakening wall will one day fall.  
It's wise to sever our loss, I redefine pulse, a new iris.

# ROCK OF AGES

As Recorded by Def Leppard

(From the Mercury Recording PYROMANIA)

Transcribed by Adam Perlmutter

Words and Music by Joe Elliot, Richard Savage, Richard Allen,  
Steve Clark, Peter Willis and Robert Lange

0:12

Intro

Moderately ♩ = 96

Gtr. 1 (dist.)

E5 D5 B5 A5 D5 1., 2. 3. E5

*f*

TAB

5	5	5	5	3	3	4	4	4	4	2	3	5	3	5	3	(3) 5
4	4	4	4	2	2	4	4	4	4	2	2	4	2	4	2	(2) 4
2	2	2	2	0	0	2	2	2	2	0	0	2	0	0	0	(0) 2

0:39

Verse 2

E5

0:57

Pre-Chorus 1

A5 G5

Rhy. Fig. 1

A5

G5

E5

G5

7

Rise up, gather 'round...

TAB

10	8	10	8	8
9	7	9	7	7
7	5	7	5	5

A5

E5

1.

2.

End Rhy. Fig. 1

3

TAB

10	10	10	10	2	2	0	0	0	0	0	0	0	0
9	9	9	9	2	2	0	0	0	0	0	0	0	0
7	7	7	7	0	0	0	0	0	0	0	0	0	0

1:31

Chorus

last time, Gtr. 2 tacet

C5

Em

Rock of ages...

TAB

5	4	2	0	2	5	4	2	0	2	5	4	2	0	2	5	4	2	0	2
3	3	3	3	3	3	3	3	3	3	0	0	0	0	0	0	0	0	0	0

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## Interlude

**Verse 2**

2:25

## Pre-Chorus 2

Gtr. 1: w/ Rhy. Fig. 1

2:37

### Guitar Solo

Gtr. 1 tacet

E5

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Gtr. 1: w/ \*Rhy. Fig. 1 (1st 2 bars)

A5 G5

\*let E5 chord ring 2 bars

D.S. al Coda

3:31

Coda

Outro

## Lyrics

### Verse 1

Rise up, gather 'round,  
Rock this place to the ground.  
Burn it up, let's go for broke.  
Watch the night go up in smoke.  
Rock on, rock on, drive me crazier.  
No serenade, no fire brigade,  
Just a pyromania, c'mon.

### Pre-Chorus 1

What do you want, what do you want?  
I want rock 'n' roll, yes I do.  
Long live rock 'n' roll.  
Let's go, let's strike a light,  
We're gonna blow like dynamite.  
I don't care if it takes all night,  
Gonna set this town alight, c'mon.  
What do you want, what do you want?  
I want rock 'n' roll, yes I do.  
Long live rock 'n' roll.

### Chorus

Rock of ages, rock of ages.  
Still rollin', keep rollin'.  
Rock of ages, rock of ages.  
Still rollin', rock 'n' rollin'.  
We got the power, we got the glory.  
Just say you need it, and if you need it say...

### Verse 2

I'm burnin', burnin', I got the fever.  
I know for sure, there ain't no cure,  
So feel it, don't fight it, go with the flow.  
Gimme one more for the road.

### Pre-Chorus 2

What do you want, what do you want?  
I want rock 'n' roll, yes I do.  
Long live rock 'n' roll.





Bb5 A5 G5 C5

1/2 1/2 1/4 1/2

P.M. P.M. P.M. P.M. P.M. P.M.

Gtr. 1: w/ Rhy. Fig. 2 (bars 1-7)

G5 Bb5 G5 C5 G5 Bb5 G5 C5

1/4 1/2 1/2

End Rhy. Fig. 2

P.M. P.M.

Bb5 A5 G5 C5 End Riff A

1/4 1/2 1/2 1/4 1/2

## Theme B

[illegible]

1:09

### Guitar Solo

\*Tap w/ edge of pick throughout

**End Rhy. Flg. 3**

8va -

P.M.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody, which end with a repeat sign. The second system contains the next two measures. The key signature is one sharp (F#), and the time signature is 4/4. The melody is written in a treble clef. The first measure of the first system contains four eighth notes: F#4, A4, B4, and C5. The second measure contains four eighth notes: D5, E5, F#5, and G5. The third measure of the first system contains four eighth notes: A5, B5, C6, and D6. The fourth measure of the first system contains four eighth notes: E6, F#6, G6, and A6. The fifth measure of the first system contains four eighth notes: B6, C7, D7, and E7. The sixth measure of the first system contains four eighth notes: F#7, G7, A7, and B7. The seventh measure of the first system contains four eighth notes: C8, D8, E8, and F#8. The eighth measure of the first system contains four eighth notes: G8, A8, B8, and C9. The ninth measure of the first system contains four eighth notes: D9, E9, F#9, and G9. The tenth measure of the first system contains four eighth notes: A9, B9, C10, and D10. The eleventh measure of the first system contains four eighth notes: E10, F#10, G10, and A10. The twelfth measure of the first system contains four eighth notes: B10, C11, D11, and E11. The thirteenth measure of the first system contains four eighth notes: F#11, G11, A11, and B11. The fourteenth measure of the first system contains four eighth notes: C12, D12, E12, and F#12. The fifteenth measure of the first system contains four eighth notes: G12, A12, B12, and C13. The sixteenth measure of the first system contains four eighth notes: D13, E13, F#13, and G13. The seventeenth measure of the first system contains four eighth notes: A13, B13, C14, and D14. The eighteenth measure of the first system contains four eighth notes: E14, F#14, G14, and A14. The nineteenth measure of the first system contains four eighth notes: B14, C15, D15, and E15. The twentieth measure of the first system contains four eighth notes: F#15, G15, A15, and B15. The twenty-first measure of the first system contains four eighth notes: C16, D16, E16, and F#16. The twenty-second measure of the first system contains four eighth notes: G16, A16, B16, and C17. The twenty-third measure of the first system contains four eighth notes: D17, E17, F#17, and G17. The twenty-fourth measure of the first system contains four eighth notes: A17, B17, C18, and D18. The twenty-fifth measure of the first system contains four eighth notes: E18, F#18, G18, and A18. The twenty-sixth measure of the first system contains four eighth notes: B18, C19, D19, and E19. The twenty-seventh measure of the first system contains four eighth notes: F#19, G19, A19, and B19. The twenty-eighth measure of the first system contains four eighth notes: C20, D20, E20, and F#20. The twenty-ninth measure of the first system contains four eighth notes: G20, A20, B20, and C21. The thirtieth measure of the first system contains four eighth notes: D21, E21, F#21, and G21. The thirty-first measure of the first system contains four eighth notes: A21, B21, C22, and D22. The thirty-second measure of the first system contains four eighth notes: E22, F#22, G22, and A22. The thirty-third measure of the first system contains four eighth notes: B22, C23, D23, and E23. The thirty-fourth measure of the first system contains four eighth notes: F#23, G23, A23, and B23. The thirty-fifth measure of the first system contains four eighth notes: C24, D24, E24, and F#24. The thirty-sixth measure of the first system contains four eighth notes: G24, A24, B24, and C25. The thirty-seventh measure of the first system contains four eighth notes: D25, E25, F#25, and G25. The thirty-eighth measure of the first system contains four eighth notes: A25, B25, C26, and D26. The thirty-ninth measure of the first system contains four eighth notes: E26, F#26, G26, and A26. The fortieth measure of the first system contains four eighth notes: B26, C27, D27, and E27. The forty-first measure of the first system contains four eighth notes: F#27, G27, A27, and B27. The forty-second measure of the first system contains four eighth notes: C28, D28, E28, and F#28. The forty-third measure of the first system contains four eighth notes: G28, A28, B28, and C29. The forty-fourth measure of the first system contains four eighth notes: D29, E29, F#29, and G29. The forty-fifth measure of the first system contains four eighth notes: A29, B29, C30, and D30. The forty-sixth measure of the first system contains four eighth notes: E30, F#30, G30, and A30. The forty-seventh measure of the first system contains four eighth notes: B30, C31, D31, and E31. The forty-eighth measure of the first system contains four eighth notes: F#31, G31, A31, and B31. The forty-ninth measure of the first system contains four eighth notes: C32, D32, E32, and F#32. The fiftieth measure of the first system contains four eighth notes: G32, A32, B32, and C33. The fifty-first measure of the first system contains four eighth notes: D33, E33, F#33, and G33. The fifty-second measure of the first system contains four eighth notes: A33, B33, C34, and D34. The fifty-third measure of the first system contains four eighth notes: E34, F#34, G34, and A34. The fifty-fourth measure of the first system contains four eighth notes: B34, C35, D35, and E35. The fifty-fifth measure of the first system contains four eighth notes: F#35, G35, A35, and B35. The fifty-sixth measure of the first system contains four eighth notes: C36, D36, E36, and F#36. The fifty-seventh measure of the first system contains four eighth notes: G36, A36, B36, and C37. The fifty-eighth measure of the first system contains four eighth notes: D37, E37, F#37, and G37. The fifty-ninth measure of the first system contains four eighth notes: A37, B37, C38, and D38. The sixtieth measure of the first system contains four eighth notes: E38, F#38, G38, and A38. The sixty-first measure of the first system contains four eighth notes: B38, C39, D39, and E39. The sixty-second measure of the first system contains four eighth notes: F#39, G39, A39, and B39. The sixty-third measure of the first system contains four eighth notes: C40, D40, E40, and F#40. The sixty-fourth measure of the first system contains four eighth notes: G40, A40, B40, and C41. The sixty-fifth measure of the first system contains four eighth notes: D41, E41, F#41, and G41. The sixty-sixth measure of the first system contains four eighth notes: A41, B41, C42, and D42. The sixty-seventh measure of the first system contains four eighth notes: E42, F#42, G42, and A42. The sixty-eighth measure of the first system contains four eighth notes: B42, C43, D43, and E43. The sixty-ninth measure of the first system contains four eighth notes: F#43, G43, A43, and B43. The seventieth measure of the first system contains four eighth notes: C44, D44, E44, and F#44. The seventy-first measure of the first system contains four eighth notes: G44, A44, B44, and C45. The seventy-second measure of the first system contains four eighth notes: D45, E45, F#45, and G45. The seventy-third measure of the first system contains four eighth notes: A45, B45, C46, and D46. The seventy-fourth measure of the first system contains four eighth notes: E46, F#46, G46, and A46. The seventy-fifth measure of the first system contains four eighth notes: B46, C47, D47, and E47. The seventy-sixth measure of the first system contains four eighth notes: F#47, G47, A47, and B47. The seventy-seventh measure of the first system contains four eighth notes: C48, D48, E48, and F#48. The seventy-eighth measure of the first system contains four eighth notes: G48, A48, B48, and C49. The seventy-ninth measure of the first system contains four eighth notes: D49, E49, F#49, and G49. The eightieth measure of the first system contains four eighth notes: A49, B49, C50, and D50. The eighty-first measure of the first system contains four eighth notes: E50, F#50, G50, and A50. The eighty-second measure of the first system contains four eighth notes: B50, C51, D51, and E51. The eighty-third measure of the first system contains four eighth notes: F#51, G51, A51, and B51. The eighty-fourth measure of the first system contains four eighth notes: C52, D52, E52, and F#52. The eighty-fifth measure of the first system contains four eighth notes: G52, A52, B52, and C53. The eighty-sixth measure of the first system contains four eighth notes: D53, E53, F#53, and G53. The eighty-seventh measure of the first system contains four eighth notes: A53, B53, C54, and D54. The eighty-eighth measure of the first system contains four eighth notes: E54, F#54, G54, and A54. The eighty-ninth measure of the first system contains four eighth notes: B54, C55, D55, and E55. The ninetieth measure of the first system contains four eighth notes: F#55, G55, A55, and B55. The hundredth measure of the first system contains four eighth notes: C56, D56, E56, and F#56. The hundred-first measure of the first system contains four eighth notes: G56, A56, B56, and C57. The hundred-second measure of the first system contains four eighth notes: D57, E57, F#57, and G57. The hundred-third measure of the first system contains four eighth notes: A57, B57, C58, and D58. The hundred-fourth measure of the first system contains four eighth notes: E58, F#58, G58, and A58. The hundred-fifth measure of the first system contains four eighth notes: B58, C59, D59, and E59. The hundred-sixth measure of the first system contains four eighth notes: F#59, G59, A59, and B59. The hundred-seventh measure of the first system contains four eighth notes: C60, D60, E60, and F#60. The hundred-eighth measure of the first system contains four eighth notes: G60, A60, B60, and C61. The hundred-nineteenth measure of the first system contains four eighth notes: D61, E61, F#61, and G61. The hundred-twentieth measure of the first system contains four eighth notes: A61, B61, C62, and D62. The hundred-twenty-first measure of the first system contains four eighth notes: E62, F#62, G62, and A62. The hundred-twenty-second measure of the first system contains four eighth notes: B62, C63, D63, and E63. The hundred-twenty-third measure of the first system contains four eighth notes: F#63, G63, A63, and B63. The hundred-twenty-fourth measure of the first system contains four eighth notes: C64, D64, E64, and F#64. The hundred-twenty-fifth measure of the first system contains four eighth notes: G64, A64, B64, and C65. The hundred-twenty-sixth measure of the first system contains four eighth notes: D65, E65, F#65, and G65. The hundred-twenty-seventh measure of the first system contains four eighth notes: A65, B65, C66, and D66. The hundred-twenty-eighth measure of the first system contains four eighth notes: E66, F#66, G66, and A66. The hundred-twenty-ninth measure of the first system contains four eighth notes: B66, C67, D67, and E67. The hundred-thirtieth measure of the first system contains four eighth notes: F#67, G67, A67, and B67. The hundred-thirty-first measure of the first system contains four eighth notes: C68, D68, E68, and F#68. The hundred-thirty-second measure of the first system contains four eighth notes: G68, A68, B68, and C69. The hundred-thirty-third measure of the first system contains four eighth notes: D69, E69, F#69, and G69. The hundred-thirty-fourth measure of the first system contains four eighth notes: A69, B69, C70, and D70. The hundred-thirty-fifth measure of the first system contains four eighth notes: E70, F#70, G70, and A70. The hundred-thirty-sixth measure of the first system contains four eighth notes: B70, C71, D71, and E71. The hundred-thirty-seventh measure of the first system contains four eighth notes: F#71, G71, A71, and B71. The hundred-thirty-eighth measure of the first system contains four eighth notes: C72, D72, E72, and F#72. The hundred-thirty-ninth measure of the first system contains four eighth notes: G72, A72, B72, and C73. The hundred-fortieth measure of the first system contains four eighth notes: D73, E73, F#73, and G73. The hundred-forty-first measure of the first system contains four eighth notes: A73, B73, C74, and D74. The hundred-forty-second measure of the first system contains four eighth notes: E74, F#74, G74, and A74. The hundred-forty-third measure of the first system contains four eighth notes: B74, C75, D75, and E75. The hundred-forty-fourth measure of the first system contains four eighth notes: F#75, G75, A75, and B75. The hundred-forty-fifth measure of the first system contains four eighth notes: C76, D76, E76, and F#76. The hundred-forty-sixth measure of the first system contains four eighth notes: G76, A76, B76, and C77. The hundred-forty-seventh measure of the first system contains four eighth notes: D77, E77, F#77, and G77. The hundred-forty-eighth measure of the first system

106 GUITAR ONE « guitaronemag.com « SEPTEMBER 2008



D#5

15ma loco 15ma loco 15ma loco 15ma loco

15ma loco

P.H. P.H.

P.H.

P.H.

1/4

1/4

P.H.

P.M.

P.M.

E5

D#5

P.M.

P.M.

F5

8va

loco

w/ bar  
+2 1/2

11

14-11-14

(14)-18

(18)-22

P.M.

P.M.

Chords: **G♭5**      **F5**

The score is divided into three systems, each with a treble clef staff, a guitar staff, and a fretboard diagram.

- System 1:** The guitar staff features a melodic line with eighth notes. The guitar staff has a P.M. (pick attack) mark. The fretboard diagram shows frets 7, 4, 8, 4, 7, 4, 8, 4, 7, 4, 8, 4, 8, 4, 7, 4, 8, 4, 7, 4, 8, 0, 6.
- System 2:** The guitar staff continues the melodic line. The guitar staff has a P.M. mark. The fretboard diagram shows frets 10, 8, 10, 8, 10, 8, 10, 8, 11, 8, 8, 11, 10, 8, 10, 8, 10, 8, 10, 8, 10, 8, 10, 8.
- System 3:** The guitar staff includes a section marked *8va* (octave up) and a section marked *loco* (loco). The guitar staff has a P.H. (pick attack) mark and a *w/ bar* (with bar) mark. The fretboard diagram shows frets 10, 8, 10, 8, 10, 8, 10, 8, 11, 8, 9, 10, 10, 8, 10, 8, 10, 8, 10, 8, 10, 8, 10, 8.

G5 G7/F C/E G5

Gtr. 2

w/ bar

1 15 (15) 13 14 15 14 12 15 14 (14) 12 14 10 12

Gtr. 3 (dist.)

mp

Gtr. 1

let ring

3 3 3 3 2 0 1 0 0 3

1:49

## Theme A Reprise

Gtr. 1: w/ Rhy. Fig. 2 (1, 7/8 times)  
Gtr. 2: w/ Riff A  
Gtr. 3: tacet

Gtr. 1: w/ Rhy. Fill 1

G5 Bb5 G5 C5 G5 Bb5 G5 E5

14

Gtr. 2

15 17 15 17 15 17 (17)

2:12

## Theme B Reprise

Gtr. 1: w/ Rhy. Fig. 3

E5

C5

G5

1/4 1/2 1/2

7 5 7 7 5 7 5 7 8 5 7 5

First system of guitar notation. Treble clef, key of B-flat major. Chords D5 and E5 are indicated above the staff. Fingering numbers (1, 2, 3, 4, 5, 7) are shown below the staff. A wavy line indicates a tremolo effect. A dashed line labeled "15ma" indicates a 15th fret harmonic. A dashed line labeled "P.H. w/ bar" indicates a pinch harmonic with a bar.

Second system of guitar notation. Treble clef, key of B-flat major. Chord C5 is indicated above the staff. The word "loco" is written above the staff. Fingering numbers (1, 2, 3, 4, 5, 7, 12, 14, 15) are shown below the staff. A wavy line indicates a tremolo effect. A dashed line labeled "1/2" indicates a half note.

Third system of guitar notation. Treble clef, key of B-flat major. Chords D5 and C5 are indicated above the staff. The words "Gtr. 2 tacet" and "Gtr. 1" are written above the staff. Fingering numbers (1, 2, 3, 4, 5, 7, 12, 14, 15) are shown below the staff. A wavy line indicates a tremolo effect. A dashed line labeled "w/ bar" indicates a bar.

2:39

Outro-Solo

Gtr. 1: w/ Rhy. Fig. 2 (8 1/2 times)

Fourth system of guitar notation. Treble clef, key of B-flat major. Chords G5 and C5 are indicated above the staff. The words "Gtr. 2" and "Gtr. 1" are written above the staff. Fingering numbers (1, 2, 3, 4, 5, 7, 12, 14, 15) are shown below the staff. A wavy line indicates a tremolo effect.

Fifth system of guitar notation. Treble clef, key of B-flat major. Chords Bb5, A5, and G5 are indicated above the staff. Fingering numbers (1, 2, 3, 4, 5, 7, 12, 14, 15) are shown below the staff. A wavy line indicates a tremolo effect.

Sixth system of guitar notation. Treble clef, key of B-flat major. Chord C5 is indicated above the staff. Fingering numbers (1, 2, 3, 4, 5, 7, 12, 14, 15) are shown below the staff. A wavy line indicates a tremolo effect.

8va - Bb5 A5 G5

The image shows a musical score for the song 'The Rose Tree'. It consists of a vocal line and a guitar accompaniment. The vocal line is written in treble clef with a key signature of one flat (Bb) and a common time signature. The guitar accompaniment is written in bass clef. The score includes a guitar solo section marked '8va' and 'Bb5 A5 G5'. The solo section features a series of eighth notes and sixteenth notes, with a final measure containing a whole note. The guitar accompaniment consists of a steady eighth-note pattern. The score is divided into measures by vertical bar lines.



The musical score for 'The Rose Tree' is presented in two systems. The first system includes a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff, featuring a trill on the first note, followed by a series of eighth and sixteenth notes. The bass line is written on a single staff, showing fret numbers (15, 19, 14, 17, 17, 19, 5, 18, 5, 6, 5, 6, 5, 6, 5) and various musical notations including trills, slurs, and accidentals. The second system continues the melody and bass line, with the bass line showing fret numbers (18, 5, 19, 5, 6, 5, 6, 5, 6, 5) and musical notations including trills, slurs, and accidentals. The score is labeled with 'Bb5 A5 G5' and 'C5' at the top, indicating the pitch range of the notes.

G5 Bb5 G5 C5 G5 Bb5 G5

8va

8va

C5

Bb5 A5 G5

8va

C5

G5 Bb5 G5 C5 G5 Bb5 G5

8va

C5

Bb5 A5 G5

C5

G5 Bb5 G5

C5 G5 Bb5 G5

play 4 times and fade



### GYPSY LOVE

Though Nelson's generally known as a country player, one of his primary musical heroes is Gypsy jazz-guitar legend Django Reinhardt. You can hear how deep Willie's knowledge of Djangoology goes on his instrumental album *Night and Day* (1999).

# Red Headed Strummer

## The Nylon-String Stylings of Willie Nelson

**B**orn on April 30, 1933, in Fort Worth, Texas, Willie Nelson took to music early, writing his first song by the time he was 7 years old. Steady band gigs and a couple of regional hits led Nelson to Nashville in the 1960s, but his nasal voice and off-center phrasing kept him out of the recording studio. Still, he penned some huge hits for others, including "Hello Walls" for Faron Young and "Crazy" for Patsy Cline. Country's trend towards syrupy strings and urban sophistication, along with Nelson's own demons—specifically, guns and alcohol—drove him to retire to Austin, Texas, in 1972. Retirement didn't last long, however, as Austin's music scene began crackling to the "cosmic country" sounds radiating from Armadillo World Headquarters. Nelson found his audience among desert hippies, redneck cowboys, and lone-wolf truckers, all of whom eagerly embraced his blend of country, rock, jazz, and blues. By the early '80s, he had established himself as an American icon—the grizzled "Red Headed Stranger" living just outside the law.

Nelson is well known for his battered Martin nylon-string guitar. Affectionately named "Trigger," it shows its 30-plus years of road life with dozens of signatures; repaired cracks; and a hole worn straight through the top where Nelson has hit the wood with countless downstrokes of his flatpick. Hallmarks of his style include voicings that an intermediate jazz player would be proud of and melodies that are phrased cleanly, with just a touch of ornamentation.

Much of Nelson's music is straightforward three-chord country. **Fig. 1** is an example of his basic strumming pattern; accent the bass runs by picking firmly enough to generate some string rattle while strumming the chords lightly. Even when he gets more sophisticated, Nelson relies on timeworn chord progressions to convey his

ideas. **Fig. 2** shows how he might play a I–VI–ii–V progression, adding a diminished 7th chord atop the VI and spicing things up by sliding into it from a fret below. **Fig. 3** puts a single-note line atop the

same progression. Although Nelson's blues and jazz influences are certainly evident here, he, as always, keeps his phrasing clear, rhythmically precise, and eminently hummable.

**ALL EXAMPLES ON VIDEO**

**FIG 1**  
♩ = 112 (♩ = ♪)  
E B7 E

**FIG 2**  
♩ = 48  
G E7<sup>9</sup> Am7 D9 G<sup>♯</sup>

**FIG 3**  
♩ = 48  
G E7<sup>9</sup> Am7 D7 G<sup>♯</sup>

# Peter Green

## The Fleetwood Mac Files, Part 1

Fleetwood Mac may have been named after a drummer (Mick Fleetwood) and a bassist (John McVie), but for nearly 40 years guitarists have been at the band's creative core. And with all due respect to the many talented pickers who've been Mac members—especially the tremendously gifted Danny Kirwan—two loom far above the rest in significance. Peter Green, the greatest blues guitarist Britain has produced (yes, better than Clapton—just ask B.B. King), was the force behind Mac's first masterpieces, while Lindsey Buckingham brought the band into a new pop era with melodic savvy and awe-inspiring technique. This month we'll focus on the genius of Green.

A disciple of B.B. and Freddie King, Green—born Peter Greenbaum 60 years ago in London's East End—first made a name for himself in 1966 when he replaced Eric Clapton in John Mayall's Bluesbreakers. But solid as his playing with Mayall was (check out the album *A Hard Road* for proof), it was only a rehearsal for his work with Fleetwood Mac, the group he cofounded with Fleetwood and McVie in 1967. Fig. 1, inspired by the solo from 1968's "Love That Burns," encapsulates what made Green so special as a bluesman. Note how subtly and surprisingly he extends the phrase, starting with a biting bend and finishing with a tender, hushed upward slide.

Under Green's leadership, Fleetwood Mac soon wandered away from blues into more experimental rock areas. Three 1969 singles—the surf-like instrumental "Albatross" (for this writer's money, three of the most beautiful minutes of guitar music ever recorded), the yearning ballad "Man of the World," and the heavy riff-o-rama "Oh Well" (the inspiration for Fig. 2)—made them chart-topping stars in England. That same year, they cut the brilliant *Then Play On*, which found Green reaching a new emotional level on songs like "Before the Beginning," the intro of which is similar to Fig. 3.

Sadly, a combination of psychological illness and massive LSD intake would cause Green to leave Fleetwood Mac in 1970. He soon vanished from the music scene entirely; for a while, he was living on the streets. In the mid-'90s, he finally resurfaced with the Splinter Group, but heartening as it was to see him working again, his playing lacked the fire of old. Then again, those early, near-miraculous Fleetwood Mac recordings would be hard for anyone to match.

### BLUE IN GREEN

The market's overloaded with Peter Green-era Fleetwood Mac compilations, most of them sadly incomplete. If you want a good overview, seek out *The Best of Peter Green's Fleetwood Mac* (Sony, 2003).



### ALL EXAMPLES ON VIDEO

FIG 1

$\text{♩} = 50$   
Dm

TAB

FIG 2

$\text{♩} = 104$   
Em

TAB

FIG 3

$\text{♩} = 80$   
Gm

TAB



Jack White

## TRIPLE CHALLENGE

If you're having problems with the quarter-note triplet rhythm, take heart: you're not alone. *Guitar One's* own editor in chief, Mike Mueller, still has nightmares about his inability to feel quarter-note triplets back in music school—though he can play them quite well now, thank you.

# Quarter-Note Triplets

## Add Some Rhythmic Variety to Your Phrasing

**M**ost guitarists try to strengthen their playing by memorizing different types of scales and chords, and therefore spend far less time dealing with rhythmic issues—this despite the fact that learning to play in various rhythms will not only boost your creativity but also bridge the gap between you and those you jam with. With this in mind, let's tackle the quarter-note triplet, a rhythm characterized by its staggered feel.

In a quarter-note triplet, three quarter notes are played evenly over the span of two beats. To get a feel for this rhythm, set your metronome to a slow tempo and vocalize eighth-note triplets (three evenly spaced notes per beat, counted "trip-uh-let, trip-uh-let," etc.). Once you've gotten this groove down, begin tapping your foot on both the downbeats and the upbeats ("one-and, two-and," etc.), while continuing to vocalize the initial triplets. At this point, you should have achieved the desired three-against-two feel.

Another great way to learn tricky rhythms is to relate them to riffs and licks you already know. Inspired by the White Stripes' "Seven Nation Army," **Fig. 1** is a power-chord riff with quarter-note triplets in measures 1, 3, and 4. It's best if you can feel the triplets throughout—even while you're nailing the half notes.

Played in drop-D tuning (low to high: D-A-D-G-B-E), **Fig. 2** contains call-and-response phrases similar to those in Rage Against the Machine's "Killing in the Name." Each measure contains the same rhythmic pattern: a quarter-note triplet spanning beats 1 and 2 (the call), followed by a series of four eighth notes over beats 3 and 4 (the response). To play the octaves at the beginning of each measure, fret the 5th-string notes with your 1st finger and the 3rd-string notes with your 3rd

finger, muting the 4th string with the underside of your 1st finger.

We'll cap things off with **Fig. 3**, a rockabilly-tinged breakdown informed by Queen's "Crazy

Little Thing Called Love." This example also makes use of quarter-note-triplet octaves, in bar 3. But this time use your 1st finger for the lower note and your 4th finger for the higher one.

**ALL EXAMPLES ON VIDEO**

**FIG 1**  $\text{♩} = 108$

E5 G5 E5 D5 C5 D5 E5 G5 E5 D5 C5 D5 E5 B5

**FIG 2** Drop-D tuning: (low to high) D-A-D-G-B-E  $\text{♩} = 104$

D5

**FIG 3**  $\text{♩} = 120$



## Nice Pecks

### Two-Handed Tapping (Part 3 of 3)

Are you ready to take it over the top? Because that's where we're headed, courtesy of several multi-finger tapping tricks from guitarist Bill Peck of Exit the Ride. Peck is the reigning tap-monster of what I call the "Orlando Shred Circle": a loose-knit group of rabid guitar-playing buds presided over by Alter Bridge/ex-Creed guitarist Mark Tremonti. But don't take my word for it—try playing Peck's music yourself. Who knows? In time you, too, may earn a coveted seat within the infamous and highly exclusive Circle of Shred. Now, on to the technique.

In Fig. 1, the pick hand's ring (T3) and middle (T2) fingers tap notes within the C# natural minor scale (C#-D#-E-F#-G#-A-B). The fret hand, meanwhile, stays in the 9th-position C# minor pentatonic (C#-E-F#-G#-B) box, except when playing the very last note, A (the 6th). Notice how positional transitions are made by hammering on to each new string without picking it; use your fret hand's 3rd finger for these notes.

In Fig. 2, the pick hand's index (T1), middle (T2), and pinky (T4) fingers play notes from the E natural minor scale (E-F#-G-A-B-C-D) in bar 1, and notes from the E Dorian mode (E-F#-G-A-B-C#-D) in bar 2. The fret hand sticks to the E minor pentatonic scale (E-G-A-B-D) in the middle of the neck here. Look out for the tricky sextuplets (six notes per beat) that occur throughout the example, and start slowly, making sure the pick-hand pull-offs remain even as you increase the tempo.

Fig. 3 assigns both hands to the fretboard to create two voices playing in harmony. The first measure is based on 4ths, whereas the second shifts over to 5ths. Keep each hand's index finger anchored on the given fret, and use a 1-2-4 fingering throughout. Then, for an extra challenge, try moving the figure up and down the neck—you might even try harmonizing everything in parallel 3rds.

As usual, the video version of this column's examples is available on the *Guitar One* CD-ROM. But this month you've got more reason than ever to check out the disc—because it features Bill Peck himself playing all three figures. Thanks, Bill, for so kindly agreeing to take part in this issue of *GI*.

For more licks that build on these techniques, go to [bill-peck.com](http://bill-peck.com), where you'll find, in addition to music downloads from Exit the Ride, abundant video footage of Peck demonstrating all the tricks of his trade.

#### TITAN OF TAP

Still not tapped out? Go listen to Night Ranger's Jeff Watson, whose eight-finger technique is justly celebrated by shred aficionados. Start with the Ranger's 1982 debut, *Dawn Patrol*.

Bill Peck

FIG 1

#### ALL EXAMPLES ON VIDEO

♩ = 144

8va C#m

T3 T2 T2 T3 T2 T2 T2 T3 T2

TAB 9-12 17-16-12-9 16-12-9 12-17-16-12-9 16-12-9 11 16-18-16-11-9 11-16-11-9 11-18-16-11-9 12

FIG 2

♩ = 100

T1 T2 T4 T2 T1 T1 T1 T2 T4 T2 T1 T1 T1 T2 T4 T2 T1

TAB 12-13-15-13-12-6-5-8-12-8-5 7-11-12-14-12-11-7-4-7-11-7-4 11-12-14-12-11-7-4

FIG 3

♩ = 100

TAB 15-12-13-15-13-12 15-12-13-15-13-12 17-14-15-17-15-14 17-14-15-17-15-14 19-16-17-19-17-16 19-16-17-19-17-16 19-16-17-19-17-16 19-16-17-19-17-16

# LAST LICKS

## The Gatton Is Good

By Greg Koch

I'll admit freely that Danny Gatton is an all-time favorite of mine. My band and I opened for him once, and he was one of the most encouraging souls I'd ever encountered—not to mention the greatest electric guitarist I'd ever seen, as both a player and an entertainer. For those of you who have yet to savor the flavor of the Gattonator, there are a host of incendiary recordings of his out there; two of my personal picks are *Unfinished Business* and *Redneck Jazz*. There was also a live recording of Gatton playing with Robert Gordon that got passed around the guitar community back when Gatton was a complete unknown. Because it tended to put the skills of lesser players in perspective, the bootleg came to be known as *The Humbler*. (I believe the disc is now readily available through official channels; an excursion on the information superhighway should prove effective in your quest.)

Like Roy Buchanan, Gatton hailed from the D.C. area, and there are certain similarities in their approaches and tones. Stories continue to circulate about the rivalry between these two, most of them concerning who took what from whom. What I could say, without adding undue fuel to the fire, is that Gatton's playing had a bit more jazz and Buchanan's had a bit more blues—but having said that, I love it all!

I pilfered the following examples from Gatton and worked them into my lexicon of lickery. I encourage you to do the same.



**Lick #1** This speedy, Les Paul-influenced double-stop lick requires a traditional neck grip—thumb anchored on the back, fingers making like pistons on the fretboard—as opposed to the rock/blues grip, in which the thumb is crooked over the neck, giving the fingers a more horizontal slant. Besides going just from E7 (I) to A7 (IV), as written, try moving things up two frets at the end, to a B7 (V) chord, for a 12-bar pummeling.

**Lick #2** This is a festive chordal lick that works well over the V and IV chords (here, in the key of A). Use hybrid picking for this example, as well as more traditional fret-hand grip. And let the notes of the chords ring—they're delicious!

**Lick #3** Going for the jugular, this speedy morsel works best, again, with hybrid picking. The second measure requires chicken pickin'—I suggest first lightly fretting the note that comes immediately after the muted string, before plucking the string with your pick. Use your pick hand's middle finger to pop the string right after that, for the actual note, then pick the next note with your 3rd finger. Once again: (1) pick (muted note), (2) middle finger, (3) ring finger. Doing that in rapid succession will rock your world.



FIG 1

$J = 108$

E7 A7 8va

FIG 2

$J = 100$

E7 D7

let ring throughout

FIG 3

$J = 112$

C7